

"REVERIE"<sup>A</sup> IN THE WORK OF STENDHAL:  
ITS SIGNIFICANCE AS A RECURRENT  
THEME AND A STRUCTURING ELEMENT

A thesis submitted for the Degree of  
Doctor of Philosophy in the University  
of London (Royal Holloway College)

by

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1980



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# ABSTRACT

The thesis examines the theme of rêverie in the work of Stendhal, seeking to illustrate, firstly, its significance in the context of his work as a whole, and, secondly, its function in the major novels.

Part I considers the occurrence of rêverie throughout the Stendhalian corpus. A comparative study of adjuncts to rêverie in Stendhal and Rousseau is undertaken in Chapter One, emphasising the similar sensibility and, at the same time, the individuality of the two authors. Chapter Two deals with the personal and environmental factors conditioning the onset of rêverie. Certain adjuncts to rêverie are discussed in Chapters Three and Four, in order to underline the very personal nature of Stendhal's reaction, firstly, to nature and, secondly, to the arts. An analysis of categories of rêverie undertaken in Chapter Five demonstrates the richness and complexity of the theme and examines some of the synonyms involved.

Part II investigates the rôle of rêverie in the fictional work of Stendhal. Chapter Six examines its function in the characterization, structure and dénouement of Armance. The rather different part played by rêverie in the structure and dénouement of Le Rouge et le Noir is shown in Chapter Seven, while Chapter Eight suggests reasons why the rôle of rêverie in Lucien Leuwen is less important than in the other major novels. Chapter Nine concentrates on the structural function of rêverie in La Chartreuse de Parme and on its contribution to the elegiac atmosphere of the work. The significance of rêverie in what we possess of Lamiel is assessed in Chapter Ten.

In the Conclusion, the main findings from the investigation are discussed. Réverie is seen to be an important theme in the fictional works of Stendhal. By stamping the term with his peculiar brand of irony, Stendhal gives his own dimension to the word réverie.

The most significant result to arise from an approach to the novels via réverie concerns structure: a definite pattern emerges in the novels and the term is recurrent in Stendhal's thought, to the extent of forming a vertebral column in his work. Indeed, Stendhalian literary creation is found to be an escape into, and at the same time a development from, réverie. The thesis shows that each of Stendhal's novels closes on an optimistic note, with the triumph, despite the bleakness of the world outside, of the dream itself, surely the most complete and the most perfect experience of réverie.

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ABBREVIATIONS(i) Works of Stendhal

<u>A</u>	: Armance
<u>AM</u>	: De L'Amour
<u>CI</u>	: Chroniques Italiennes
<u>CORR</u>	: Correspondance
<u>CP</u>	: Le Chartreuse de Parme
<u>HB</u>	: Vie de Henry Brulard
<u>HP</u>	: Histoire de La Peinture en Italie
<u>J</u>	: Journal
<u>JL</u>	: Journal Littéraire
<u>L</u>	: Lamiel
<u>LL</u>	: Lucien Leuwen
<u>M</u>	: Mélanges
<u>MI</u>	: Mémoires d'un Touriste
<u>N</u>	: Napoléon
<u>PR</u>	: Promenades dans Rome
<u>R</u>	: Romans et Nouvelles
<u>RN</u>	: Le Rouge et le Noir
<u>RNF</u>	: Rome, Naples et Florence
<u>RS</u>	: Racine et Shakespeare
<u>SE</u>	: Souvenirs d'Egotisme
<u>T</u>	: Théâtre
<u>VHMM</u>	: Vies de Haydn, de Mozart et de Métastase
<u>VR</u>	: Vie de Rossini



(ii) Works of Rousseau

- C : Les Confessions  
EM : Emile  
NH : La Nouvelle Héloïse  
RJJ : Rousseau juge de Jean-Jacques  
RPS : Les Réveries du Promeneur Solitaire

(iii) Periodicals

- Ann.R : Annales Jean-Jacques Rousseau  
AP : Aurea Parma  
AU : Ausonia  
CAIEF : Cahiers de L'Association internationale des  
 Etudes françaises  
CL : Comparative Literature  
DA : Dissertation Abstracts  
DAI : Dissertation Abstracts International  
DIV : Le Divan  
E : Europe  
EC : Essays in Criticism  
Es Cr : Esprit Créateur  
EFL : Essays in French Literature  
FR : French Review  
FS : French Studies  
Litt : Littérature  
MF : Mercure de France  
MLN : Modern Language Notes

<u>MLQ</u>	: Modern Language Quarterly
<u>MLR</u>	: Modern Language Review
<u>MP</u>	: Modern Philology
<u>MQ</u>	: Musical Quarterly
<u>NCFS</u>	: Nineteenth Century French Studies
<u>NRF</u>	: Nouvelle Revue Française
<u>PMLA</u>	: Publications of the Modern Language Association
<u>QF</u>	: Quaderni Francesi
<u>RDM</u>	: Revue des Deux Mondes
<u>RHLF</u>	: Revue d'Histoire Littéraire Française
<u>RLC</u>	: Revue de Littérature Comparée
<u>Rom</u>	: Romantisme
<u>RR</u>	: Romanic Review
<u>RSH</u>	: Revue des Sciences Humaines
<u>S</u>	: Symposium
<u>SC</u>	: Stendhal Club
<u>SF</u>	: Studi Francesi
<u>TM</u>	: Les Temps Modernes
<u>YFS</u>	: Yale French Studies

# INTRODUCTION

Une <sup>^</sup>réverie tendre en 1821 et plus tard philosophique et mélancolique ... est devenue un si grand plaisir pour moi que, quand un ami m'aborde dans la rue, je donnerais un paule pour qu'il ne m'adressât pas la parole.

- Souvenirs d'Egotisme

Je vois que la <sup>^</sup>réverie a été ce que j'ai préféré à tout, même à passer pour homme d'esprit.

- Vie de Henry Brulard

Caractère of Dominique; his habitude dans L'art de chercher the happiness. Il rêve sans cesse, sa plus grande peine est de se détacher de cette <sup>^</sup>réverie.

- Earline

The quest for self-knowledge shows Stendhal that réverie<sup>(1)</sup> is perhaps his greatest source of happiness. Henri Martineau expressed this cogently when he wrote:

La <sup>^</sup>réverie ... a sans doute été ce qu'il a préféré à tout au cours de son existence. Il lui devait ses heures de plus constant et de plus certain bonheur. Et l'on a pu dire sans trop d'inexactitude qu'il avait passé autant de temps à rêver sa vie qu'à la vivre. (2)

An important question is raised: how far is réverie fundamental to Stendhal's life and work? Or could réverie be thought of merely as a holiday for one so shrewd, self-conscious and calculating? It will be the aim of this thesis to attempt an answer to these questions.

## I A brief survey of earlier criticism

For many years, most critics failed to recognise the importance of réverie in Stendhal's life and works. He was regarded as a disciple of the idéologues. In his own lifetime, T. Muret saw him as an



"esprit positif, sceptique et railleur."<sup>(3)</sup> Balzac, in his review of La Chartreuse de Parme, praised his analytical powers, situating him among the "âmes actives qui aiment la rapidité, le mouvement, la concision, les chocs, l'action, le drame, qui fuient la discussion, qui goûtent peu les rêveries ..." <sup>(4)</sup> and contrasting him with the "esprits élégiaques, méditatifs, contemplateurs," <sup>(5)</sup> among whom he placed such names as Chateaubriand, Hugo, Lamartine and Gautier. A. Bussière dismissed him as follows, "Génie brusque et prime-sautier, on ne lui voit jamais d'abandon..." <sup>(6)</sup>

The Stendhalian revival associated with Taine, which placed its emphasis on the author's powers of psychological analysis, strengthened the link between Stendhal and realism stressed by Balzac. Taine insisted on Stendhal's debt to the idéologues, "Il suit les mouvements du coeur un à un, comme un machiniste ceux d'une montre..." <sup>(7)</sup> Sainte-Beuve's view of Stendhal as "cet homme d'esprit, sagace, fin, perçant et excitant" <sup>(8)</sup> was unwittingly confirmed.

Although realism was a term of praise when used by Balzac and Taine, Stendhal's detractors were quick to seize upon it for their own ends and realism rapidly became synonymous with lack of imagination. E. Faguet, for example, declared:

Avant tout il était observateur... Ses  
Journaux de jeunesse (et presque d'adolescence)  
sont intéressants. Peu ou point de rêverie ...  
Il s'y révèle déjà comme manquant d'imagination. (9)

And so the tradition of Stendhalian realism, prevalent in the nineteenth century, tended to overlook the author's love of rêverie. The continuation of this tendency in twentieth century criticism has been stressed by V. Brombert. <sup>(10)</sup>

The publication of new material in the latter part of the nineteenth century was to some extent responsible for a changing outlook on Stendhal. E. Rod, for instance, in presenting the author as a "tout autre homme que ce lui qu'on croit connaître,"<sup>(11)</sup> stressed that Stendhal's lucidity is balanced by a sensibility inseparable from tenderness and réverie.

A view of Stendhal as a combination of idéologue analyste and réveur passionné,<sup>(12)</sup> summed up by Valéry in the neat phrase "observateur imaginaire",<sup>(13)</sup> became a commonplace of much twentieth century criticism. Writers would discuss, firstly, Stendhal's debt to the idéologues, and, secondly, his "inclination à la réverie silencieuse, aux extases et aux chimères."<sup>(14)</sup> The tendency to regard Stendhal in terms of this duality has persisted to the present day.<sup>(15)</sup>

Although critics accepted the importance of réverie to Stendhal, they were generally less eager to admit its significance in his fictional works.<sup>(16)</sup> J. Prévost was one of the few critics to discern the parallelism of fictional and autobiographical works in terms of réverie. As early as 1929, he remarked that Stendhal's tendency to withdraw deeper into himself towards the end of his life was matched in his novels, "... les personnages même de ses romans s'emplissent de plus en plus (aux dépens de leurs actes) de regrets, de souvenirs et de rêves."<sup>(17)</sup> This comment was not taken further, and, about twenty years later, M. Turnell felt it necessary once more to draw attention to the importance and originality of Stendhal's use of réverie in his fictional work:

He sets his own stamp on the word rêverie. It has nothing in common with the quietism of the Romantics or with the mournful day-dreams of Flaubert's characters. It is, to use a theological distinction, an "activity", and not a "state." (18)

This view of rêverie as an activity is important and we shall return to it later.

A remark made by V. Brombert, "As for the tender, lyrical Stendhal, this has been the discovery of our own times,"<sup>(19)</sup> emphasises the comparative lack of interest shown in rêverie and connected themes prior to recent years. The first major study in this field appeared in 1954 with the publication of J.-P. Richard's perceptive essay, "Connaissance et tendresse chez Stendhal."<sup>(20)</sup> Starting from the familiar opposition sécheresse/tendresse found in earlier studies, Richard analysed, firstly, Stendhal's love of logic, and, secondly, his love of imagination and rêverie. The latter section concentrated on the themes of darkness, melancholy and death, omnipresent in Stendhal's work, before finally considering the link between rêverie and nature, and rêverie and the arts, inseparable from the Stendhalian notion of love. Richard's conclusion pointed to a closer connection between Stendhal and J.J. Rousseau than hitherto supposed. This was stated clearly in the introduction to an extract from the essay published in 1951, "Bien des aspects du génie stendhalien portent cependant la trace, sinon du romantisme lui-même, du moins du préromantisme tel qu'il le connut et l'aima à travers Rousseau..."<sup>(21)</sup> This connection between Stendhal and Rousseau will be explored in some detail in Chapter One of the thesis.

Stendhal's response to nature, which bears some similarities with that of Rousseau (as will become evident later), was analysed by

G. Durand.<sup>(22)</sup> Although not concerned with the theme of rêverie in itself, Durand demonstrated the recurrence throughout Stendhal's work of certain settings conducive to withdrawal. He showed how the protective walls of a closed room or a prison cell are paralleled in nature by the shelter of woods, mountains and water, reinforced by the protective cloak of darkness. Similarly V. Brombert, in his study Stendhal: Fiction and the Themes of Freedom, suggested that the hostility of the outside world encourages the Stendhalian heroes to take refuge in rêverie: "The protagonists' need to find shelter from outer encroachments develops inner resources of revery and unconstraint."<sup>(23)</sup>

Thus, despite a well-established literary tradition regarding Stendhal as an analytic writer and disciple of the idéologues, a new trend in Stendhalian criticism has emerged over the last twenty-five years. The work of J.-P. Richard and V. Brombert in particular has led to a reappraisal of Stendhal's debt to J.-J. Rousseau and to a greater understanding of the rôle of rêverie in both his life and his works.

## II Origin and aims of present thesis

But, despite current acceptance of Stendhal as an "homme à visions"<sup>(24)</sup> and growing interest in the tender, lyrical aspects of his work, there seemed to be room for a further study. The thesis began as an attempt to provide a systematic investigation of the presence of rêverie in the work of Stendhal, with particular reference to the possible influence of J.-J. Rousseau.

A preliminary statistical investigation produced some encouraging results. My analysis of the forms rêver/rêve/rêverie/rêveur throughout the work of Stendhal<sup>(25)</sup> showed that these tended to become more frequent



in his later productions, thus confirming the apparently intuitive affirmation made by J. Prévost several decades earlier.<sup>(26)</sup> The frequency was seen to remain constant in both fictional and autobiographical works. This finding seemed to link up with V. Del Litto's recent observation, "... on n'a pas assez remarqué, je crois, qu'il n'y a pas de sensibles différences entre le style des oeuvres autobiographiques et celui des romans."<sup>(27)</sup>

A similar investigation of the forms rêver/rêve/rêverie/rêveur in certain works of Rousseau<sup>(28)</sup> provided some points of comparison. The consistency found between the fictional and autobiographical works of Stendhal was not found in the case of Rousseau. The frequency of rêver etc. in the novels of Stendhal was greater than in La Nouvelle Héloïse and closer to the frequency found in the Confessions.

When the nouns rêve and rêverie were investigated separately, first in Stendhal and then in Rousseau,<sup>(29)</sup> rêverie proved to be of particular interest. It was seen that, in Stendhal, the noun rêverie was more frequently accompanied by an adjective and the range of such adjectives was considerably greater than in Rousseau.

This preliminary investigation of rêverie in Stendhal and Rousseau suggested a richness in the theme of rêverie in Stendhal greater than that at first anticipated. Although several works<sup>(30)</sup> were devoted, in whole or in part, to an analysis of rêverie in Rousseau, comparatively little such material was available in the case of Stendhal. Thus it was that a thesis originally conceived as a comparative study of rêverie in Stendhal and Rousseau became an investigation into the theme of rêverie as manifested more particularly in the work of Stendhal.

It was clear from the definition of rêve, rêver, rêverie, contemporary with Stendhal, which Boiste<sup>(31)</sup> gave, that these terms are not synonymous:

Rêverie: Deliratio, pensée irréfléchie où se laisse aller l'imagination...; idée extravagante, délire...; pensée qui absorbe....; rêve fait étant éveillé.

Rêver: Somniare, faire quelque rêve...; être distrait...; être dans le délire; laisser errer son imagination; penser...; méditer légèrement, profondément...; se tromper, errer.

Rêve: Somnium, songe, succession d'idées que l'on a en dormant...; espoir mal fondé...; projets chimériques; idées, images qui s'offrent à l'esprit pendant le sommeil; mouvements, souvenirs, tableaux de l'imagination pendant l'inaction des sens; vie intérieure, réaction des nerfs; action du sang, des fluides sur le cerveau pendant le sommeil.

The word rêverie was seen to have a life and meaning of its own, although its relationship with rêver and rêve was in certain cases very close.

The way in which Stendhal uses these terms will emerge in the course of the thesis. It must always be remembered that at the time when Stendhal was writing there was a diachrony of rêverie since the Romantics were beginning to use the term in their own way.

The present thesis might be said to have two focal points: an investigation of rêverie in the context of Stendhal's work as a whole and a detailed analysis of the function of rêverie in the major novels.

As far as Part I is concerned, the study has five main sections. The original intention - to provide a comparative study of Stendhal and Rousseau - appears in Chapter i, where certain adjuncts to rêverie in the two authors have been compared and contrasted to show what areas emerge as important. A short list of various conditions of rêverie given by Rousseau provided the initial inspiration for Chapter ii, which has been devoted to an investigation of the conditions of rêverie in Stendhal. The studies by J.-P. Richard and G. Durand on the link between rêverie and nature and by J.-P. Richard on the link between rêverie and the arts indicated the need for a detailed examination of these aspects of Stendhal's work and this has been undertaken in Chapters iii and iv. Finally, the work of J.-P. Richard showed that there was scope for a thorough examination of the categories of rêverie to be found in Stendhal, including the various synonyms involved, and this has been attempted in chapter v.

With regard to Part II, a systematic analysis has been made of the function of rêverie in each of the five major Stendhalian novels. An examination of the part played by rêverie in the characterization and dénouement of each work has been accompanied by an investigation of its structural function. It is hoped that the latter investigation will challenge the widely accepted view of the Stendhalian novel as loosely constructed. (32)

Although it would hardly be possible to present an entirely new view of an author so well known as Stendhal, it is hoped, nevertheless, that the present study may shed more light on a comparatively little explored area of his work. Interest in Stendhal's love of rêverie has



increased in recent years, but much more work remains to be done in this field. The present thesis has no pretensions to completeness. Indeed, part of its function is to point to further potential areas of research. By concentrating, in Part I, on certain aspects of rêverie in Stendhal, I have had to neglect other aspects and, by devoting Part II to the fictional works of Stendhal, I have had to omit the function of rêverie in the non-fictional works. A comprehensive study of Stendhal and Rousseau in the context of rêverie still remains to be undertaken.

## NOTES TO INTRODUCTION

1. The etymology and definition of the verb rêver have been discussed in some detail by M. Raymond (Jean-Jacques Rousseau : La Quête de soi et La Réverie. Paris : Corti, 1962, pp. 159 - 163). A definition of réverie contemporary with Stendhal will be given on page 13 of this thesis. The way in which Stendhal uses this term will be explored in the course of this thesis.
2. Le Coeur de Stendhal : Histoire de sa vie et de ses sentiments. (2 vols.; Paris : Albin Michel, 1952 - 53), I, p.409.
3. "La Chartreuse de Parme, par l'auteur du Rouge et le Noir," La Quotidienne (Edition de Paris), No.205, 24 juillet 1839, p.1.
4. "Etudes sur M. Beyle (Frédéric Stendhal)," Revue Parisienne, 25 septembre 1840 (= Stendhal : Oeuvres complètes, Tome 25, Annexes, p.447).
5. ibid, p.446.
6. "Poètes et romanciers modernes de la France. XLVIII. Henri Beyle (M. de Stendhal)," RDM, nouvelle série, I (1843), p.252.
7. Nouveaux Essais de Critique et d'Histoire (9th ed.; Paris : Hachette, 1909), p.213.
8. Causeries du Lundi (3rd ed.; Paris : Garnier, n.d.) XII, p.277.
9. Politiques et moralistes du dix-neuvième siècle (3 vols.; Paris : Boivin, n.d.), III, p.6. Cf. E. Faguet, Le Roman russe (Paris : Plon, 1892), Avant - propos, p.xxix, and G. Saintsbury, A History of the French Novel, II (London : Macmillan, 1919), p.134.
10. "Stendhal lecteur de Rousseau," RSH (octobre - décembre 1958), pp. 463 - 4. Cf. S. Vizinczey, The rules of chaos (London : Macmillan, 1969), p.165.
11. Stendhal (Paris : Hachette, 1892), p.55. Cf. M. Barrès Du sang, de la volupté et de la mort (Paris : Plon, 1945), pp.215 - 218.
12. V. A. Hoog, Littérature en Silésie (Paris : Grasset, 1944), pp.132 - 3.
13. Variété, I (Paris : Gallimard, 1957), p.559.
14. H. Delacroix, La psychologie de Stendhal (Paris : Félix Alcan, 1918), p.124.
15. v. C. Roy, Les soleils du romantisme (Paris : Gallimard, 1974), p.113, "Stendhal, le tendre et sec, le rêveur-raisonneur...."
16. v. J. Hytier, Les Romans de l'Individu (Paris : Les Arts et les Livres, 1928), p.117, "Stendhal, qui s'est délivré de la passion dans son oeuvre, n'a été dans sa vie qu'un tendre, un amoureux et un rêveur."

17. Le Chemin de Stendhal (Paris : Hartmann, 1929), p.8.
18. "Novelist - Philosophers : XI, Stendhal," Horizon, No.90 (July 1947), pp.59 - 60.
19. Stendhal : Fiction and the Themes of Freedom (New York : Random House Inc., 1968), p.179.
20. Littérature et Sensation (Paris : Ed. du Seuil, 1954), pp.15 - 116.
21. "Thèmes romantiques chez Stendhal," RSH (avril-septembre 1951), p.202. Cf. F.Marill-Albérès, Le Naturel chez Stendhal (Paris : Nizet, 1956), pp.184 - 89; J. Roussel, Jean-Jacques Rousseau en France après la Révolution, 1795-1830 (Paris : A. Colin, 1972), p.411; V. Brombert, art. cit., pp.463 - 482.
22. Le décor mythique de la "Chartreuse de Parme" : Contribution à l'esthétique du romanesque (Paris : J. Corti, 1961): see in particular chapter ii of Part II of this study.
23. op.cit., P.84. Cf. M.-C. Garnaud, "Stendhal poète, ou le lyrisme dans l'oeuvre romanesque," Mémoire de Maîtrise (Grenoble : Lettres, 1969), chapter II.
24. J., IV, p.234.
25. v. Appendix I.
26. v.s., p. 9.
27. Stendhal : oeuvres complètes, Tome 36, Préface, p.XVIII
28. V. Appendix II.
29. V. Appendices III and IV.
30. V. especially M. Raymond, op.cit.; M. Eigeldinger, Jean-Jacques Rousseau et la réalité de l'imaginaire (Neuchâtel : La Baconnière, 1962); J. Starobinski, Jean-Jacques Rousseau : La Transparence et l'Obstacle (Paris : Gallimard, 1971); H. Gouhier, Les Méditations métaphysiques de Jean-Jacques Rousseau (Paris : Vrin, 1970).
31. Dictionnaire Universel de la Langue Française, Dixième Edition, Didot, Paris, 1841, p.629.
32. This view has been prevalent from the time of Balzac and Zola : see, for example, P.L. Rey, "La Chartreuse de Parme" de Stendhal : Analyse critique (Paris : Hatier, 1973), pp.24 - 27. It has been supported more recently by M. Bardèche, Stendhal romancier (Paris : Eds. de la Table Ronde, 1947); S. de Sacy, "Le miroir sur la grande route : Les romans de Stendhal et le roman picaresque," MF (mai 1949), pp.64-80; M.E.M. Taylor, The "arriviste" : The origins and evolution of the "arriviste" in the nineteenth century French novel, with particular reference to Stendhal and Balzac (Bala : County Press, n.d.), p.129.

PART I



## CHAPTER ONE

### STENDHAL AND ROUSSEAU

Rousseau est incontestablement le premier en Europe qui ait laissé dans ses écrits le témoignage émouvant de cette pensée errante et indéfinie que suscitent certains paysages. (1)

Whether one considers this to be a valid judgement or not, it clearly points to an area of comparison between Stendhal and Rousseau. Stendhal's lifelong preoccupation with the work of Rousseau has been stressed, in particular, by J.-P. Richard, F. Marill-Albérès, V. Brombert and J. Roussel.<sup>(2)</sup> Other critics<sup>(3)</sup> have isolated passages, mostly in Le Rouge et le Noir, where Stendhal is apparently influenced by his predecessor. G. May<sup>(4)</sup> has emphasised certain similarities in the sensibility of the two authors, while H. Kamata<sup>(5)</sup> has tried to show that Stendhal's descriptions of nature gradually break away from the influence of Rousseau. So far, however, a thorough comparative study of Stendhal and Rousseau has not been attempted. The present chapter, by comparing certain adjuncts to rêverie in the two writers, may perhaps contribute towards such a study and, at the same time, indicate those areas which emerge as important for a study of Stendhalian rêverie. The intention is not to establish a cause/effect link between Stendhal and Rousseau, since this complex task is beyond the scope of the present thesis, but rather to delineate certain areas of shared interest. A consideration of nature as an adjunct to rêverie in Rousseau will be followed by a brief examination of his response to the arts.

#### I. NATURE

Certain features of a natural setting appeal to Rousseau and encourage him to dream, particularly an expanse of countryside.

(i) Expanse

Vast panoramas attract Rousseau. He describes how, on the island of Saint Pierre, he would sit, "... tantôt sur les terrasses et les tertres pour parcourir des yeux le superbe et ravissant coup d'oeil du lac et de ses rivages couronnés d'un côté par des montagnes prochaines, et de l'autre élargis en riches et fertiles plaines dans lesquelles la vue s'étendoit jusqu'aux montagnes bleuâtres plus éloignées qui la bornoient."<sup>(6)</sup> Rousseau's gaze, like that of Julien as he makes his way over the mountains,<sup>(7)</sup> extends from nearby hills across vast plains towards a distant horizon. The steady movement of the gaze helps to convey the gradual surrender of the mind to rêverie. As we shall show with Stendhal, Rousseau emphasises the extensiveness of the panorama by referring to the horizon as faraway yet clearly visible. There is little suggestion of the mist or haze commonly associated with Romantic rêverie. Rousseau's "besoin d'existence circonscrite,"<sup>(8)</sup> underlined by the protective presence of the mountains, recalls the "caractère clos du paysage stendhalien."<sup>(9)</sup>

But, whereas Stendhal will find sharp outlines conducive to rêverie, Rousseau is less insistent upon shape and contour. His reference to the "montagnes bleuâtres plus éloignées" conveys an impression of fluidity. An earlier description of the same setting proves similarly imprecise with regard to the contours of the horizon, "Je ne manquois point à mon lever lorsqu'il faisoit beau de courir sur la terrasse ... planer des yeux sur l'horizon de ce beau lac, dont les rives et les montagnes qui le bordent enchantoient ma vue."<sup>(10)</sup> This lack of precision with regard to outline will become one of Stendhal's main objections against many early Romantics.<sup>(11)</sup>

Though Stendhal inveighs against imprecision, he seems to be moved by Rousseau's use of imprecise adjectives to convey the onset of rêverie. In the earlier example, Rousseau refers to the "superbe et ravissant coup d'oeil du lac ...." Stendhal's use of similar adjectives in connection with rêverie will be examined later.<sup>(12)</sup>

Rousseau finds enclosed, limited areas conducive to rêverie. After his illness at Les Charmettes, he spends many hours daydreaming in the colombier, "Contraint de me borner à des soins moins fatigans, je pris entre autres celui du colombier, et je m'y affectionnai si fort que j'y passais souvent plusieurs heures de suite sans m'ennuyer un moment."<sup>(13)</sup> Total enclosure seems to keep the imagination within certain limits. Just as Lucien and Gina will shut themselves away to encourage rêverie with a particular focus,<sup>(14)</sup> so Jean-Jacques abandons a visit to the opera and rushes home to dream of the Princesse de Ferrare:

... je cours m'enfermer chez moi, je me mets au lit après avoir bien fermé tous mes rideaux pour empêcher le jour d'y pénétrer, et là, me livrant à tout l'oestre poétique et musical, je composai rapidement en sept ou huit heures la meilleure partie de mon acte. Je puis dire que mes amours pour la Princesse de Ferrare (car j'étais le Tasse pour lors) et mes nobles et fiers sentiments vis-à-vis de son injuste frère me donnèrent une nuit cent fois plus délicieuse que je ne l'aurois trouvée dans les bras de la Princesse elle-même. (15)

The setting for rêverie chosen by Rousseau exemplifies the "complexe de Jonas" which will be mentioned later in connection with Stendhal.<sup>(16)</sup>

In this example Rousseau is protected by his room and by the tightly drawn curtains of the bed. The vocabulary selected (m'enfermer, bien fermé, empêcher ... d'y pénétrer) associates the notion of enclosure with the



happy experience of rêverie. What is particularly fascinating for the reader acquainted with the familiar Stendhalian association of rêverie and imprisonment is that the notion of enclosure is sometimes connected by Rousseau with images of prison. In the Cinquième Promenade, for instance, he writes, "Cette espèce de rêverie peut se goûter partout où l'on peut être tranquille, et j'ai souvent pensé qu'à la Bastille et même dans un cachot où nul objet n'eut frappé ma vue, j'aurois encor pu rêver agréablement."<sup>(17)</sup>

The combination of extensive and limited area which will be favoured by Stendhal is suggested in the writings of Rousseau. At school in Bossey, Jean-Jacques' daydreams are invited by the beauty of the natural setting which he views from an open classroom window.<sup>(18)</sup> Though the parallel may be coincidental, one is inevitably reminded of Henry Brulard's experience at the Ecole Centrale in Grenoble.<sup>(19)</sup> A similar situation invites rêverie when Thérèse and Jean-Jacques set up home together. Rousseau describes how they sit at the window:

Dans cette situation la fenêtre nous servoit de table, nous respirions l'air, nous pouvions voir les environs, les passans, et quoiqu'au quatrième étage, plonger dans la rue tout en mangeant ... Quelquefois nous restions là jusqu'à minuit sans y songer et sans nous douter de l'heure ... <sup>(20)</sup>

The window protects the couple from the outside world but allows the gaze to wander, thus creating the situation of voir sans être vu favoured by Stendhal.<sup>(21)</sup>

The ultimate combination of limited and extensive area occurs, of course, in the Stendhalian prison sequences.<sup>(22)</sup> No such examples are found in Rousseau but his description of the Donjon of Montmorency provides a point of comparison. The Donjon where Jean-Jacques spends many hours

lost in rêverie consists of a ruined tower with a panoramic view:

... j'allois tous les jours passer deux heures le matin, et autant l'après-dînée dans un Donjon tout ouvert que j'avais au bout du jardin où était mon habitation. Ce Donjon, qui terminoit une allée en terrasse, donnoit sur la vallée et l'étang de Montmorenci, et m'offroit pour terme du point de vue le simple mais respectable Château de St. Gratien retraite du vertueux Catinat . (23)

Rousseau's Donjon bears some resemblance to the Donjon where Julien is imprisoned on his arrival in Besançon.<sup>(24)</sup> Both buildings prove conducive to rêverie because they combine protection with a commanding view over the surrounding countryside.

(ii) Natural relief

Rousseau, like Stendhal, finds the purity of the air at a higher level particularly conducive to rêverie. As he wanders through the hills with Mme. de Warens, he insists upon the clear atmosphere as a source of his happiness, "... l'air étoit pur, l'horizon sans nuages; la sérénité régnoit au Ciel comme dans nos coeurs."<sup>(25)</sup> When Saint-Preux writes to Julie from Le Valais, he stresses the link between altitude, pure air and the onset of rêverie.<sup>(26)</sup> The meditative mood described by Saint-Preux is not unlike that evoked in Stendhal by the pure air and clear atmosphere of Rome.<sup>(27)</sup>

A link between altitude and moral superiority is found in Rousseau. He writes of his crossing the Alps into Italy, "Il me paraissoit beau de passer les monts à mon âge, et de m'élever au dessus de mes camarades de toute la hauteur des alpes."<sup>(28)</sup> Since a lofty position distances a person from humanity, it serves as a protection for rêverie. Stendhal and Rousseau share this conviction, although the element of paranoia is of course less pronounced in the former.<sup>(29)</sup>

But, although both Stendhal and Rousseau regard altitude as a form of protection from the âmes sèches, the type of rêverie it evokes in the two writers is very different. Stendhal does not experience the religious emotion which elevated situations convey to Rousseau. Indeed, he detests Rousseau's insistence upon natural beauty as a source of communion with God, declaring in the Histoire de la Peinture, "Je parlerai de moi, je dirai, en m'excusant ici et pour l'avenir, que toute morale m'ennuie, et que je préfère les contes de La Fontaine aux plus beaux sermons de Jean-Jacques."<sup>(30)</sup> This echoes Stendhal's earlier view of Rousseau as an author, "... qui, s'il avait su s'abstenir d'une malheureuse pédanterie, eût été le Mozart de la langue française et aurait produit un bien plus grand effet que Mozart sur les coeurs des hommes."<sup>(31)</sup>

A different form of natural relief appears in La Nouvelle Héloïse. Steep mountains and towering rocks, such as Stendhal encounters in his crossing of the Saint-Bernard, surround Saint-Preux on his visits to Le Valais. The severity of the landscape prevents rêverie.<sup>(32)</sup> The impossibility of rêverie seems to confirm the view of C.E. Engel,<sup>(33)</sup> that, in La Nouvelle Héloïse, Rousseau is describing a landscape which holds little appeal for him personally. When Saint-Preux returns to Meilleraie with Julie, the presence of the loved one helps to humanize the landscape and rêverie becomes possible.<sup>(34)</sup> The reference to the âmes sensibles in the latter example immediately stands out as peculiarly Stendhalian. But the description, in its drama, is very different from the restrained evocations of Stendhal. The contrast between the two authors is emphasised in the latter pages of Henry Brulard, when

Stendhal, full of the phrases of La Nouvelle Héloïse, describes the mountains around him in the manner of Rousseau, "Si je rêvais, c'était aux phrases par lesquelles J.-J. Rousseau pourrait décrire ces monts sourcilleux couverts de neige et s'élevant jusqu'aux nues avec leurs pointes sans cesse obscurcies par de gros nuages gris courant rapidement."<sup>(35)</sup> The proliferation of adjectives and adjectival phrases and the hyperbolic style (jusqu'aux nues/sans cesse obscurcies) contrast with the restraint of Stendhal's usual manner. His habitual emphasis on shape and outline has disappeared in this imitation of Rousseau.

It is perhaps worth noting that Rousseau rarely describes mountains as snow-capped.<sup>(36)</sup> Stendhal, however, clearly differs in this respect and shows a very personal association of snow with sadness.<sup>(37)</sup>

### (iii) Vegetation

Vegetation, like altitude, promotes rêverie by protecting Rousseau from the âmes sèches. He writes, "Il me semble que sous les ombrages d'une forest je suis oublié, libre et paisible comme si je n'avais plus d'ennemis ou que le feuillage des bois dut me garantir de leurs atteintes, comme il les éloigne de mon souvenir et je m'imagine dans ma bêtise qu'en ne pensant point à eux ils ne penseront point à moi."<sup>(38)</sup> The protective rôle of trees and foliage has been stressed by H. Vianu.<sup>(39)</sup> Although Rousseau's intense persecution complex distinguishes him from Stendhal, both authors find the security of a forest conducive to rêverie.

Rousseau not infrequently describes the protection offered by vegetation in terms of a prison. He writes, in the Septième Promenade, "De noirs sapins entremêlés de hêtres prodigieux dont plusieurs tombés



de vieillesse et entrelacés les uns dans les autres fermoient ce réduit de barrières impénétrables ..."(40) Julie's Elysée is similarly described as a prison.<sup>(41)</sup> Whereas Stendhal tends to associate rêverie evoked by a prison-like setting with happiness, the descriptions of Rousseau convey an impression of misfortune. They seem to herald Chateaubriand's René, the "jeune homme entêté de chimères, à qui tout déplaît, et qui s'est soustrait aux charges de la société pour se livrer à d'inutiles rêveries."<sup>(42)</sup>

Despite his dissatisfaction with society, Rousseau shares Stendhal's love of cheerful landscapes suggestive of life and vitality.<sup>(43)</sup> His admiration for natural growth contrasts with the predilection for decay and semi-tones displayed by many of the early Romantics.<sup>(44)</sup> He is less insistent upon shape and outline than Stendhal nor does he single out the variety of tree. As he himself points out, he tends to view nature "en masse et dans son ensemble."<sup>(45)</sup> This is because, when lost in rêverie, he is so absorbed in his emotion that perception becomes impossible. He says of the rêveur, "Une rêverie douce et profonde s'empare de ses sens... Alors tous les objets particuliers lui échappent; il ne voit et ne sent rien que dans le tout."<sup>(46)</sup> Stendhal, on the contrary, seems to remain fully aware of the features which first plunge him into rêverie, as will be shown more clearly in Chapter iv.

The sight of plants and flowers encourages Rousseau to dream.<sup>(47)</sup> Stendhal's comparative lack of interest in the sight of plants and flowers stands out in contrast. The latter explains in Henry Brulard:

Mes parents me vantaient sans cesse, et à la  
nausée, la beauté des champs, de la verdure,  
des fleurs, etc., des renoncules, etc.

Ces plates phrases m'ont donné pour les fleurs  
et les plates-bandes un dégoût qui dure encore. (48)

(iv) Water

A boat on the water offers protection in the same way as a high  
mountain or a leafy forest. Rousseau describes how, during his stay on  
Saint-Pierre, he would set out alone in a small boat:

Le moment où je dérivais me donnoit une joye qui  
allait jusqu'au tressaillement et dont il m'est  
impossible de dire ni de bien comprendre la cause,  
si ce n'était peut-être une félicitation secrète  
d'être en cet état hors de l'atteinte des méchants.  
J'errois ensuite seul dans ce lac approchant  
quelquefois du rivage, mais n'y abordant jamais.  
Souvent laissant aller mon bateau à la merci de  
l'air et de l'eau je me livrais à des rêveries  
sans objet et qui pour être stupides n'en étoient  
pas moins douces. (49)

Rousseau's refusal to allow his boat to touch the shore emphasises  
the protective function of the water. The gentle, drifting motion  
creates a sense of security and physical well-being, such as Stendhal  
experiences on Lake Como. (50) But Rousseau describes the passage  
from reality to rêverie in far greater detail than Stendhal:

... m'étendant tout de mon long dans le bateau les  
yeux tournés vers le ciel, je me laissois aller  
et dériver lentement au gré de l'eau quelquefois  
pendant plusieurs heures, plongé dans mille rêveries  
confuses mais délicieuses, et qui sans avoir aucun  
objet bien déterminé ni constant ne laissoient pas  
d'être à mon gré cent fois préférables à tout ce  
que j'avois trouvé de plus doux dans ce qu'on  
appelle les plaisirs de la vie. (51)

An island provides Rousseau with a sense of security similar  
to that which he enjoys in a boat. His early descriptions of Les

Charmettes and Montmorency present them as islands,<sup>(52)</sup> forming a link between rêverie and enclosure within water. He derives his pleasure on the island of Saint-Pierre from his sheltered position, "Il me sembloit que dans cette île je serais plus séparé des hommes, plus à l'abri de leurs outrages, plus oublié d'eux, plus livré, en un mot, aux douceurs du désœuvrement et de la vie contemplative..."<sup>(53)</sup> A similar sense of security pervades Fabrice as he sits on the rock jutting out into Lake Como.<sup>(54)</sup> But, whereas Fabrice leaves the lake and returns to Grianta, Rousseau's fear of society makes him long for perpetual withdrawal, "Je prenois donc en quelque sorte congé de mon Siècle et de mes contemporains, et je faisais mes adieux au monde en me confinant dans cette Ile pour le reste de mes jours..."<sup>(55)</sup> The island becomes a form of prison.<sup>(56)</sup> Whilst the Stendhalian prison offers communion with the loved one, Rousseau finds himself alone. He can only maintain his happiness by banishing all memories of life outside.<sup>(57)</sup>

The movement of the water, like the movement of a boat, helps the onset of rêverie. Rousseau describes his experience on the edge of Lake Bienne:

... le bruit des vagues et l'agitation de l'eau fixant mes sens et chassant de mon âme toute autre agitation la plongoient dans une rêverie délicieuse où la nuit me surprenoit souvent sans que je m'en fusse aperçu. Le flux et reflux de cette eau, son bruit continu mais renflé par intervalles frappant sans relâche mon oreille et mes yeux suppléaient aux mouvemens internes que la rêverie éteignoit en moi et suffisoient pour me faire sentir avec plaisir mon existence, sans prendre la peine de penser. (58)



For Rousseau, as for Fabrice beside Lake Como, rêverie is encouraged by the regular movement of the water and the sound of the waves. Rousseau's reference to the water's "bruit continu mais renflé par intervalles" is reminiscent of the "silence universel ... troublé, à intervalles égaux, par la petite lame du lac," as described by Stendhal. (59)

Unlike Stendhal, Rousseau finds the sea a disappointment and makes little reference to it in his work. (60) His reflections beside Lake Bienne are reminiscent of those of Stendhal at Recco. (61) The breaking of the waves encourages both authors to reflect upon the destiny of mankind.

(v) Season of the Year

It is noticeable that both Rousseau and Stendhal seem to prefer warm, dry weather for their dreaming hours and do not share the enthusiasm for mist and rain commonly found among the early Romantics. (62) Rousseau regards the summer as a privileged season for rêverie. This is the time of year spent at Les Charmettes, "Deux ou trois mois se passèrent ainsi à tâter la pente de mon esprit et à jouir dans la plus belle saison de l'année..." (63) The latter phrase reappears, when he reflects upon his happiness at l'Hermitage, "Je faisais ces méditations dans la plus belle saison de l'année, au mois de juin, sous des boccages frais, au chant du rossignol, au gazouillement des ruisseaux." (64)

When Rousseau spends a night in the open near Lyons, he insists upon the warmth, "Il avait fait très chaud ce jour-là; la soirée était charmante..." (65) This is one of the passages of the Confessions particularly admired by Stendhal. As the tourist walks along the banks

of the Saône in summer, he remembers the earlier experience of Rousseau. Although the two passages differ in tone, the fact that both authors are moved to dream by the same setting underlines certain similarities in sensibility.

Both Stendhal and Rousseau connect the autumn with retrospective rêverie. An autumnal landscape, empty of people and stripped of its leaves, prompts Rousseau to look back over his life. He asks himself the following question, "Je me disois en soupirant, qu'ai-je fait ici-bas?"<sup>(66)</sup> Compare the opening of Henry Brulard, where the autumnal landscape viewed from the Janiculum plunges Stendhal into rêverie. Although differences in tone are again evident, Stendhal also asks himself the question, "Qu'ai-je été, que suis-je?"<sup>(67)</sup>

(vi) Time of day

Rousseau does not appear to share Stendhal's love of darkness. Night, both literally and metaphorically, fills him with fear, preventing the tranquillity necessary for rêverie, "... mon penchant naturel est d'avoir peur des ténèbres, je redoute et je hais leur air noir, le mystère m'inquiète toujours, il est par trop antipathique avec mon naturel ouvert jusqu'à l'imprudence."<sup>(68)</sup>

Rousseau, unlike Stendhal, is greatly attracted by the dawn. He writes, in the Confessions, "L'aurore un matin me parut si belle que m'étant habillé précipitamment, je me hâtai de gagner la campagne pour voir lever le soleil. Je goûtais ce plaisir dans tout son charme..."<sup>(69)</sup> Stendhal's dislike of the early morning emphasizes this difference between the two authors. He writes, in Henry Brulard, "Il était huit heures, on m'avait fait lever avant le jour, ce qui me brouille toujours

toute la matinée." (70)

(vii) Non-visual stimuli

Stendhal and Rousseau both appreciate certain non-visual adjuncts to rêverie. The rustling of leaves, which moves Octave and Armance in the woods of Andilly, <sup>(71)</sup> accompanies the rêverie of Jean-Jacques in the hills of Chambéry, "Un petit vent frais agitait les feuilles..." <sup>(72)</sup>

Both authors note the sound of water. When Rousseau admires the rushing streams near Chambéry, he writes of "...cette écume et cette eau bleue dont j'entendois le mugissement." <sup>(73)</sup> The susceptibility of both authors to the sound of waves has already been mentioned. <sup>(74)</sup> As Saint-Preux returns across the lake with Julie, he is moved by the passage of the oars through the water. He tells Edouard, "Le bruit égal et mesuré des rames m'excitoit à rêver." <sup>(75)</sup> The same sound attracts Fabrice as he dreams in the clocher, "Fabrice distinguait le bruit de chaque coup de rame: ce détail si simple le ravissait en extase." <sup>(76)</sup>

Although, in the Confessions, Rousseau mentions "le son des cloches qui m'a toujours singulièrement affecté", <sup>(77)</sup> he does not in fact refer as frequently as Stendhal to the sound of bells in the landscape. Stendhal's frequent evocation of the sound of bells coming across the waters of a lake probably stems from remembrance of his youthful experience in Rolle. <sup>(78)</sup>

Bird-song is often an integral feature of Rousseau's landscapes. As he dreams in the Septième Promenade, "Le Duc, la chevêche et l'orfraye faisoient entendre leurs cris dans les fentes de la montagne, quelques petits oiseaux rares mais familiers tempéroient cependant l'horreur de cette solitude." <sup>(79)</sup> The reference to the birds of prey recalls the

"chant de l'orfraie,"<sup>(80)</sup> which accompanies Julien's reflections in the Donjon. For Rousseau, bird-song is primarily associated with the Summer. He writes in the Confessions, "... tous les oiseaux faisant en concert leurs adieux au printemps, chantoient la naissance d'un beau jour d'été..."<sup>(81)</sup> Stendhal's happiness<sup>on</sup> hearing the birds in the Colosseum is similar.<sup>(82)</sup> Julie's volière, where Saint-Preux discovers "cette multitude d'oiseaux dont j'avais entendu de loin le ramage ..." <sup>(83)</sup> brings to mind Clélia's volière in the Citadel.<sup>(84)</sup> Both sequences associate bird-song with dreams of love. This association is underlined in Emile, when the Tutor, moved by the dawn chorus, reproaches himself for expecting a similar reaction in Emile, "Comment le chant des oiseaux lui causerait-il une émotion voluptueuse, si les accens de l'amour et du plaisir lui sont encore inconnus?"<sup>(85)</sup>

Rousseau tends to indicate the species of bird with greater precision than Stendhal. Saint-Preux is affected by the "chant assés gai des bécassines."<sup>(86)</sup> Jean-Jacques prefers the nightingale, saying of himself, "Je l'ai vu faire deux lieues par jour durant presque tout un printemps pour aller écouter à Berci le rossignol à son aise."<sup>(87)</sup> When he dreams beside the Saône, "... les arbres des terrasses étoient chargés de rossignols qui se répondoient de l'un à l'autre."<sup>(88)</sup>

With regard to species of bird, Rousseau, just as in the case of botanical species, shows a greater fondness for precision than Stendhal. Nevertheless he finds the least precisely definable of the senses - that of smell - a peculiarly powerful stimulus to the imagination. He is moved by the scent of flowers, declaring in Emile, "... je ne sais s'il faut féliciter ou plaindre l'homme sage et peu sensible que l'odeur des fleurs que sa maîtresse a sur le sein ne fit jamais palpiter."<sup>(89)</sup>



One is reminded of Fabrice's susceptibility to the "parfum très faible" worn by Clélia at the princess' ball.<sup>(90)</sup>

It is noteworthy that Rousseau shares Stendhal's affection for orange-blossom. The scent of its flowers encourages him in the composition of Emile, "C'est dans cette profonde et délicieuse solitude qu'au milieu des bois et des eaux, aux concerts des oiseaux de toute espèce, au parfum de la fleur d'orange je composai dans une continuelle extase le cinquième livre de l'Emile...."<sup>(91)</sup>

Taste not infrequently contributes to the onset of rêverie in Rousseau. His happiness at Turin is enhanced by the good, wholesome quality of the fare<sup>(92)</sup> and when he dreams at the window with Thérèse he insists upon the simplicity of their meals.<sup>(93)</sup> We do not find this interest in food as an adjunct to rêverie in the works of Stendhal.<sup>(94)</sup> The latter appears to espouse the view of taste given in Emile, "... l'activité de ce sens est toute physique et matérielle, il est le seul qui ne dit rien à l'imagination."<sup>(95)</sup>

Although Rousseau classifies touch as one of the two most important senses,<sup>(96)</sup> it rarely appears as an adjunct to rêverie in his work. It would seem that, for both Stendhal and Rousseau, touch is too direct a sensation to allow the peace of mind necessary for rêverie.

The most useful result of this comparison of landscapes in Rousseau and Stendhal is an indication of what principal factors converge and diverge in, so to speak, the landscapes of the mind of the two authors. Both seek the protection of closed rooms, hill-tops, forests and boats on the water as a setting for rêverie. Both love the sound of leaves, water, birds and the scent of flowers. Their shared preference for summer as the season for rêverie is also striking. However the points

of divergence between the two authors (which will be summarized at the end of the chapter) suggest profound emotional differences between them. (97)

## II. THE ARTS

If we move from a consideration of Rousseau's landscapes to an investigation of his response to the arts, we find, at first, certain similar patterns of response in the two authors, but their differences gradually appear more fundamental.

### (i) Music

"Rien ne me purifie de la société des sots comme la musique; elle me devient tous les jours plus chère. Mais d'où vient ce plaisir? La musique peint la nature; Rousseau dit que souvent elle abandonne la peinture directe impossible, pour jeter notre âme, par des moyens à elle, dans une position semblable à celle que nous donnerait l'objet qu'elle veut peindre. Au lieu de peindre une nuit tranquille, chose impossible, elle donne à l'âme la même sensation en lui faisant faire les mêmes sentiments qu'inspire une nuit tranquille. (98)

This interest in Rousseau's view of music reappears in the Vie de Rossini, when, after returning from a performance of the Devin du Village, Stendhal writes, "... j'ai ouvert machinalement un volume de l'emphatique Rousseau. C'étaient ses écrits sur la musique; tout ce qu'il dit en 1765 est encore brillant de jeunesse et de vérité en 1823." (99) Stendhal's continuing interest in Rousseau's response to music may suggest that the two authors display a similar susceptibility to certain types of music. We shall therefore examine the link between music and rêverie in the fictional and autobiographical works of Rousseau, in preparation for a similar investigation in the works of Stendhal.

Rousseau can be moved by a brief musical phrase. Overwhelmed by the music which he hears at the Court of Turin, he describes himself as a "jeune homme que le jeu du moindre instrument, pourvu qu'il fût

juste, transportoit d'aise."<sup>(100)</sup> A simple tune encourages him to dream because it seems to him to convey the natural goodness of mankind. He dislikes harmony, regarding its artificiality as a symbol of man's corruption.<sup>(101)</sup> Stendhal's comparable preference of melody to harmony stems from a different cause. He rejects harmony, particularly in his younger days, not because he regards it as degenerate, but because he finds it unable to effect the bond between composer and listener achieved by melody.<sup>(102)</sup>

Both Rousseau and Stendhal like Italian music. Saint-Preux tells Julie, "J'ai passé la nuit à entendre ou exécuter de la musique italienne... Je n'ose te parler encore de l'effet qu'elle a produit sur moi..."<sup>(103)</sup> Jean-Jacques reacts similarly, when he first hears Italian music in Turin.<sup>(104)</sup>

It should be noted that the two authors admire Italian opera buffa, especially since they both stress its lack of popularity in France. Rousseau recounts a conversation with a friend on the subject of Italian music:

Un soir nous en parlâmes beaucoup avant de nous coucher, et surtout des Opere buffe que nous avions vues l'un et l'autre en Italie, et dont nous étions tous deux transportés. La nuit ne dormant pas, j'allai rêver comment on pourroit faire pour donner en France l'idée d'un Drame de ce genre. (105)

A combination of gaiety and tenderness will be found particularly conducive to the rêverie of both Stendhal and Rousseau.

Rousseau's love of opera is partly explained by his susceptibility to the human voice. As a boy, he admired the sweet singing of his aunt, "elle savait une quantité prodigieuse d'airs et de chansons qu'elle chantait avec un filet de voix fort douce."<sup>(106)</sup> Julie, Saint-Preux and Claire are moved by the singing of the women at harvest-time.<sup>(107)</sup>

The tender quality of the voice attracts Rousseau, but, whereas this quality helps Stendhal to relate to the singer,<sup>(108)</sup> Rousseau appears to disregard the performer, concentrating on the music alone.

The example cited above underlines the importance of the words of songs or, of course, operas as adjuncts to rêverie. This is confirmed in the Confessions, when, after falling asleep in the opera-house, Jean-Jacques is suddenly awakened by the words of a particular song:

Quel réveil! Quel ravissement! quelle extase,  
quand j'ouvris au même instant les oreilles et les  
yeux! Ma première idée fut de me croire en  
Paradis. Ce morceau ravissant que je me rappelle  
encore et que je n'oublierai de ma vie commençoit  
ainsi

Conservami la bella  
Che si m'accende il cor. (109)

Similarly, the words of an opera will suddenly penetrate Mathilde's consciousness and plunge her deeper into rêverie.<sup>(110)</sup>

Although the fictional and autobiographical works of Rousseau contain fewer references to music than those of Stendhal, the similar taste of the two authors is striking. The absence of references to décor and costume in Rousseau underlines Stendhal's need for visual stimuli to help music serve as an adjunct to rêverie.<sup>(111)</sup>

## (ii) Art

On the rare occasions when Rousseau mentions painting, he stresses its mimetic function. Jean-Jacques buys paints in an attempt to reproduce the flowers and landscapes around him.<sup>(112)</sup> Saint-Preux admires a portrait of Julie, because it offers a perfect likeness of her.<sup>(113)</sup>



Whilst Stendhal admires the beau idéal in painting,<sup>(114)</sup> Rousseau regards idealisation, like harmony in music, as artificial and degenerate. He declares, in Emile, "Les hommes dans leurs travaux ne font rien de beau que par imitation. Tous les vrais modèles du goût sont dans la nature: plus nous nous éloignons du maître, plus nos tableaux sont défigurés."<sup>(115)</sup> This perhaps explains his failure to be moved by the famous paintings encountered on his travels. As C. Guyot has remarked:

Il a pu passer presque un an parmi les chefs-d'oeuvre du Titien, de Tintoret, de Véronèse, sans paraître en être frappé ou charmé ... Les arts plastiques, jamais, ne l'ont attiré. Cette transposition de la 'nature' lui apparaît un mensonge, exigeant de la part de l'admirateur un effort qui, en réalité, le détourne de quelque chose de plus beau, de plus vrai: la nature telle qu'elle nous est offerte. (116)

Despite this preference for nature, Rousseau cannot help being moved by an imposing piece of architecture. He responds to the Pont du Gard as follows:

Je parcourus les trois étages de ce superbe édifice que le respect m'empêchoit presque d'oser fouler sous mes pieds. Le retentissement de mes pas sous ces immenses voûtes me faisoit croire entendre la forte voix de ceux qui les avoient bâties. Je me perdois comme un insecte dans cette immensité ... Je restai là plusieurs heures dans une contemplation ravissante. Je m'en revins distrait et rêveur ... (117)

The size of the structure encourages Rousseau to compare the grandeur of the past with the degeneracy of the present. He dwells on his own insignificance, as does René, for whom ancient ruins evoke the "peu que nous sommes."<sup>(118)</sup> Stendhal, on the contrary, tends to emphasise, not his own unimportance, but the bond which architecture effects between certain âmes d'élite. The tourist's reaction to the Pont du Gard differs from that of Rousseau:

L'âme est jetée dans un long et profond étonnement. C'est à peine si le Colisée, à Rome, m'a plongé dans une rêverie aussi profonde... L'âme est laissée tout entière à elle-même, et l'attention est ramenée forcément à cet ouvrage du peuple-roi qu'on a sous les yeux. Ce monument doit agir, ce me semble, comme une musique sublime, c'est un événement pour quelques coeurs d'élite, les autres rêvent avec admiration à l'argent qu'il a dû coûter. (119)

It emerges that, while Rousseau shares Stendhal's love of Roman architecture, the former does not seem to view the arts as a means of achieving communion between artist and audience. We shall return to this difference between the authors in the course of Chapter iv.

(iii) Literature

The imagination of both authors, as might be expected, is stimulated and nourished by literature. Rousseau derives a particular pleasure from the reading of history and gains from this a more substantial form of mental and emotional nourishment than from works of fiction:

Plutarque, surtout, devint ma lecture favorite. Le plaisir que je prenois à le relire sans cesse me guérit un peu des Romans, et je préférerai bientôt Agésilas, Brutus, Aristide à Orondate, Artamène et Juba.

He describes how he identifies with his heroes, "... je me croyais Grec ou Romain; je devenois le personnage dont je lisois la vie: le récit des traits de constance et d'intrépidité qui m'avoient frappé me rendoit les yeux étincellans et la voix forte." (121)

Whereas Stendhal reads throughout life, Rousseau tells how he gradually comes to read only at times of disappointment. We sense a certain distrust of fiction on Rousseau's part. He sees fiction as

as an opiate or a breeder of illusions and comes to regard its influence as dangerous. Saint-Preux eliminates poetry and novels from Julie's educational programme,<sup>(122)</sup> while the Tutor restricts Emile to the factual accounts of history.<sup>(123)</sup> This view of literature as dangerous will be noticed in the works of Stendhal.<sup>(124)</sup> It seems inseparable from the notion that rêverie itself is dangerous. In 1803, Stendhal copies the following extract from Rousseau:

Jean-Jacques dit, Emile, III, 13:

Croyez-moi, disait-il, nos illusions, loin de nous cacher nos maux, les augmentent en donnant un prix à ce qui n'en a point et nous rendent sensibles à mille fausses privations que nous ne sentirions pas sans elles. (125)

If traces of Rousseau's ambivalent attitude towards fiction and rêverie can be found in Stendhal, the latter becomes increasingly convinced of their positive value. The more positive values which Stendhal accords to literature, fiction and rêverie will be shown in detail in Chapter iv.

#### (iv) Artistic creation

Both Rousseau and Stendhal find that rêverie - whether stimulated by landscape, music, art or literature - is not merely a passive and imaginative response in the main but may itself stimulate artistic creation. R. Bauer<sup>(126)</sup> has pointed out that Saint-Preux's daydreams among the rocks of Meilleraie, like Julien's daydreams in the hill-top cave, encourage him to write. Several critics have stressed that Rousseau's own compositions are a form of rêverie.<sup>(127)</sup> This has already been seen in the case of the Princesse de Ferrare and Emile.<sup>(128)</sup> The genesis of La Nouvelle Héloïse is described by Rousseau as follows:

Je ne voyois par tout que les deux charmantes amies, que leur ami, leurs entours, le pays qu'elles habitoient, qu'objets créés ou embellis pour elles par mon imagination. Je n'étois plus un moment à moi-même, le délire ne me quittoit plus. Après beaucoup d'efforts inutiles pour écarter de moi toutes ces fictions, je fus enfin tout à fait séduit par elles, et je ne m'occupai plus qu'à tâcher d'y mettre quelque ordre et quelque suite pour en faire une espèce de Roman. (129)

The term délire helps to convey the intensity of Rousseau's rêverie.

We shall in due course see that Stendhal's writing actually stems from rêverie.<sup>(130)</sup> Rousseau, on the other hand, has difficulty in expressing his daydreams in words. The part already written does not encourage the imagination to plunge deeper into rêverie:

Mes manuscrits raturés, barbouillés, mêlés, indéchiffrables attestent la peine qu'ils m'ont coûtée. Il n'y en a pas un qu'il ne m'ait fallu transcrire quatre ou cinq fois avant de le donner à la presse... Il y a telle de mes périodes que j'ai tournée et retournée cinq ou six nuits dans ma tête avant qu'elle fut en état d'être mise sur le papier. (131)

The same point is made when Rousseau explains that his four letters to Malesherbes are the only compositions written with facility throughout his entire literary career.<sup>(132)</sup> Rousseau's difficulty in translating his rêverie into words thus contrasts sharply with the ease of Stendhal's creative process, in which the written word itself evokes rêverie.

The different method of composition of Stendhal and Rousseau is brought out by their contrasting choice of situation in which to write. Rousseau, trying to preserve his visions despite the difficulties of composition, prefers to be surrounded by adjuncts to rêverie:

Je n'ai jamais pu rien faire la plume à la main vis-à-vis d'une table et de mon papier. C'est à la promenade au milieu des rochers et des bois, c'est la nuit dans mon lit et durant mes insomnies que j'écris... (133)



Stendhal, on the contrary, will find writing so powerful an adjunct to rêverie that other stimuli only disturb his concentration. It is he who points to the difference between himself and Rousseau:

Je suis le contraire de J.-J. Rousseau en beaucoup de choses sans doute, et en particulier en celle-ci, que je ne puis travailler que loin de la sensation. Ce n'est point en me promenant dans une forêt délicieuse que je puis décrire ce bonheur; c'est renfermé dans une chambre nue, et où rien n'excite mon attention, que je pourrai faire quelque chose. (134)

Le Nouvelle Héloïse, to give one example, is composed in the woods; Stendhal however find himself incapable of correcting the proofs of De l'Amour in the forest of Montmorency. The evocation of the past in the presence of the trees moves him too deeply, "Au milieu des bois, surtout à gauche de la Sablonnière en montant, je corrigeais mes épreuves. Je faillis devenir fou." (135) He can only continue by moving to a French garden, where the vegetation moves him less deeply, "J'allais assez souvent corriger les épreuves de l'Amour dans le parc de Mme. Doligny, à Corbeil. Là, je pouvais éviter les rêveries tristes; à peine mon travail terminé, je rentrais au salon." (136) Thus, by comparing the creative process of Stendhal and Rousseau, one senses the importance of the former's improvisatory technique. Although both authors regard composition as an expression of rêverie, only Stendhal demonstrates literary creation as a continuous process in which the imagination and sensibility are constantly responsive to the work that they themselves have engendered.

The establishment of a cause /effect relationship between Rousseau and Stendhal is beyond the scope of the present Chapter. However certain areas of shared and contrasting interest have been found. Stendhal, for instance, shows greater concern than Rousseau for

shape and outline and expresses a distinctive response to snow-capped mountains and the sea. Rousseau, for his part, displays greater sensitivity to the sight of flowers and plants and considerably more enthusiasm for the early morning. These preferences could perhaps be seen as indicative of profound emotional differences between the rêveries of, so to speak, the early-rising botanist and those of the man of the world who keeps late nights.

As far as response to the arts is concerned, Rousseau shares Stendhal's love of Italian opera, Roman architecture and ancient history, but he does not seem to view the arts as a means of achieving communion between artist and audience. Stendhal's ease of composition and general disposition to felicity are in marked contrast to Rousseau's more tormented and conscience-ridden attitudes. It is this contrast which evokes Stendhal's early formulations of Beylisme <sup>in</sup> the Journal, where he cavalierly attributes Rousseau's general unhappiness to the lack of a few fundamental Beylist principles. For, despite his awareness of the dangers of rêverie as a distraction from action and achievement, Stendhal shows a clear disposition to maximize happiness, even as a kind of moral duty, and his attitudes toward rêverie will be seen to reflect that disposition.

## NOTES TO CHAPTER ONE

1. P. Van Tieghem, Le sentiment de la nature dans le préromantisme européen (Paris: Nizet, 1960), p.244.
2. v. sup., Introduction, pp.10-11.
3. v. inter al., M. Bardèche, Stendhal romancier (Eds. de la Table Ronde, 1947), pp.203 - 204; H.E. Hugo, "Two strange interviews: Rousseau's Confessions and Stendhal's Le Rouge et le Noir", FR (January 1952), pp.164 - 192; R. Bauer, "Julie et Julien ou le problème du bonheur chez J.-J. Rousseau et Stendhal," Romanische Forschungen, Nos.3 - 4 (1954), pp.378 - 391; F.J. Carmody, "Rousseau's Confessions: Notes on the style," FR, No.30 (1956-57), pp.358 - 365.
4. "Préromantisme rousseauiste et égotisme stendhalien: convergence et divergences," Es.Cr., No.6 (Summer 1966), pp.97-107; "Aspects ...," pp.303 - 318.
5. "Le sentiment de la nature chez Stendhal", Etudes de Langue et de Littérature françaises, No.20 (1972), pp.13 - 41.
6. RPS, p.1045.
7. v. inf. Chapter iii, pp.77.
8. J. Starobinski, La Transparence ..., p.127.
9. G. Durand, op.cit., p.179.
10. C, p.643.
11. v. Corr, III, p.401
12. v. inf. Chapter v, pp.152.
13. C, p.233.
14. v. inf. Chapter iii, p.78.
15. C, p.294.
16. v. inf., Chapter iii, p.88.
17. RPS, p.1048
18. C, p.21.
19. HB, II, p.28. cf. infra, Chapter iii, p.79-80.
20. C, p.354.

21. v. inf., Chapter iii, p. 80. For a discussion of the voyeur theme in Rousseau, v. J. Starobinski, L'Oeil Vivant, pp.109ff.
22. v. inf., Chapter iii, pp. 80-81.
23. C, p.495.
24. RN, II, pp.396ff; cf. L., pp.251 - 256.
25. C, p.244.
26. NH, p.78.
27. v. inf., Chapter iii, p. 83.
28. C, p.54.
29. An element of paranoia has been seen in Stendhal by R. Colomb, Mon cousin Stendhal. Notice sur la vie et les ouvrages de M. Beyle (de Stendhal). Préface et notes par V. Del Litto (Parma: Institute Statale d'Arte Paolo Toschi, 1969), p.95, "Ainsi que J.-J. Rousseau, Beyle se croyait beaucoup d'ennemis et se préoccupait trop habituellement de ce qu'ils pouvaient tenter pour lui nuire." But, from adolescence, Stendhal makes a conscious effort to avoid the harmful influence of Rousseau. He tells himself in 1804, "Eviter de prendre le ton misanthrope qui dépare les ouvrages de J.-J. Pour cela briller dans le monde." (JL, I, p.295).
30. HP, II, p.116.
31. J, III, p.19.
32. NH, p.77.
33. La littérature alpestre en France et en Angleterre (Chambéry: Dardel, 1930), p.24.
34. NH, p.518.
35. HB, II, p.343.
36. Le sentiment de la nature en France de J.-J. Rousseau à Bernardin de Saint-Pierre (Reprint. New York: Burt Franklin, n.d.), p.272.
37. v. inf., Chapter iii, pp. 84.
38. RPS, p.1070.
39. "La lumière et l'ombre dans l'oeuvre de J.-J. Rousseau", RSH (avril - juin 1963), p.218, "L'arbre offre, selon Rousseau, un tendre asile à l'homme naturel; il est, pour l'homme social, retraite et refuge. C'est dans l'ombre que Rousseau fuit ses ennemis ....."



40. RPS., p.1070.
41. NH, p.471
42. Chateaubriand, Oeuvres romanesques et voyages. Bibliothèque de la Pléiade (Gallimard, 1969), I, p.144.
43. RPS, p.1040. cf. infra., Chapter iii, p. 86
44. v. A. Monglond, Le préromantisme français (2 vols; Paris: Corti, 1965), I, p.126.
45. RPS, p.1062.
46. ibid., pp.1062 - 63.
47. ibid., p.1043. cf. J. Starobinski, La Transparence ..., pp.197 - 98: pp.280 - 81.
48. HB, II, p.28.
49. C, p.643.
50. v. infra., Chapter iii, p. 88-9.
51. RPS, p.1044.
52. v. R. Giraud, "Rousseau's Happiness - Triumph or Tragedy?" YFS, No.28 (1962), pp.75 - 82.
53. C, p.638.
54. v. infra., Chapter iii, p. 89.
55. C, p.640.
56. cf. M.J. Southworth, "La notion de l'île chez Rousseau", Studies on Voltaire and the Eighteenth Century, Vol.70 (1970), pp.177 - 91.
57. RPS, p.1041.
58. ibid., p.1045.
59. v.infra., Chapter iii, p. 89.
60. C, p.159. Cf. D. Mornet, op.cit., p.287.
61. v. infra., Chapter iii, p. 90.
62. v. A. Monglond, op.cit., I, p.138.
63. C, p.235.

64. ibid., p.426.
65. C, p.168.
66. RPS, p.1004.
67. HB, I, p.4.
68. C, p.566.
69. ibid., p.135.
70. HB, II, p.177.
71. v. infra, Chapter iii, pp. 94 .
72. C, p.244.
73. ibid., p.174. cf. infra, Chapter iii, p. 94 .
74. v.sup., pp. 27-28.
75. NH, p.520
76. CP, I, p.293.
77. C, p.107.
78. v. infra., Chapter iii, p. 95 .
79. RPS, p.1070. cf. C,p.173.
80. RN, II, p.396, p.399.
81. C, p.135.
82. v. infra., Chapter iii, pp. 95 .
83. NH, p.475.
84. CP, II, pp.101 - 102.
85. EM, p.431.
86. NH, p.520.
87. RJJ, p.807.
88. C, p.168.
89. E,p.416.
90. CP, II, p.327.
91. C, p.450.

92. ibid., p.72; cf. ibid., pp.163 - 64.
93. ibid., p.354.
94. v. infra., Chapter iii, Note 123.
95. EM, p.408.
96. ibid., p.388.
97. For further details, see pp. 40-1 .
98. Corr., I, p.659.
99. VR, II, p.47.
100. C, p.72
101. v. inter al., J. Starobinski, La Transparence ..., pp.111ff; G.P. Norton, "Retrospective time and the musical experience", MLQ, (June 1973), pp.131 - 145.
102. v. R. André, "Harmonie et mélodie chez Stendhal", SC, No.69. (1975), pp.15 - 33.
103. NH, p.130. cf. infra., Chapter iv, pp. 106-7.
104. C, p.314.
105. ibid., p.374.
106. ibid., p.11.
107. NH, p.609.
108. v. infra., Chapter iv, p. 107 .
109. C, p.314.
110. v. inf., Chapter iv, pp. 108 .
111. v. inf., Chapter iv, pp. 108-9 .
112. C, p.180.
113. NH, pp.279 - 80.
114. v. inf., Chapter iv, p. 111 .
115. EM, p.672.
116. De Rousseau à Marcel Proust: recueil d'essais littéraires (Neuchâtel: Ides et Calendes, 1968), p.14.



117. C, p.256
118. Chateaubriand, op.cit., I, p.123.
119. MT, II, pp.148 - 49. cf. infra, Chapter iv, pp. 113-4 .
120. C, p.9.
121. ibid., cf.infra, Chapter iv, p. 115 .
122. NH, p.61.
123. EM, pp.530 - 31.
124. v. inf., Chapter iv, p. 115-6 .
125. JL, I, pp.230 - 31.
126. art.cit., p.386.
127. See, inter alia, H. Roddier (ed.), Rêveries du Promeneur Solitaire (Paris: Garnier, 1960), Introduction, pp. XXI - XXXIX; J. Starobinski, La Transparence ..., p.417; M. Raymond, "Rousseau et rêverie", in J.-J. Rousseau (Neuchâtel: La Baconnière, 1962), p.145.
128. v.sup., pp. 20 and 32 .
129. C, p.434; cf.infra, Chapter iv, pp. 118-9 .
130. Infra, Chapter iv.
131. C, p.114; cf. infra, Chapter iv, pp. 120-1 .
132. C, p.569.
133. ibid., p.114.
134. J, IV, p.92.
135. SE, p.140.
136. ibid., p.143.



## CHAPTER TWO

CONDITIONS OF RÊVERIE

The Cinquième Promenade<sup>(1)</sup> contains a discussion of rêverie, in which Rousseau lists various conditions indispensable for its enjoyment. He stresses that it depends, partly, on the aptitude of the protagonist and, partly, on the conditions which obtain around him, a point emphasized by M. Raymond.<sup>(2)</sup> Although Stendhal never lists the factors necessary for the onset of rêverie, his works reveal that certain conditions must obtain before it becomes possible. The intention in the present chapter is to isolate and examine these conditions, in the hope that they will shed further light on the significance of rêverie for Stendhal. Following the indication given by Rousseau, the chapter will focus, firstly, on the "apport de l'intérieur," that is, the personal qualities necessary in the protagonist and, secondly, on the "apport de l'extérieur," that is, the environmental conditions.

I. PERSONAL QUALITIES

The Roman de Métilde opens with a contrast between Bianca and the duchesse d'Empoli. The duchess is found to lack the tender, imaginative qualities of her young companion, "... il n'y avait pas, dans cette âme forte, cette délicatesse un peu exagérée, cette sorte de couleur un peu romanesque, sur lesquelles se fondent les rêveries des âmes tendres."<sup>(3)</sup> By describing the duchess in this way, Stendhal indicates that he considers a certain type of imagination ("cette sorte de couleur un peu romanesque") and a certain type of sensibility ("cette délicatesse un peu exagérée") as indispensable for rêverie.

(i) Imagination

Imagination is singled out by Rousseau in his discussion of the

conditions of rêverie.<sup>(4)</sup> After stressing that rêverie is incompatible with extreme sadness, he continues, "Alors le secours d'une imagination riante est nécessaire et se présente assez naturellement à ceux que le Ciel en a gratifiés."<sup>(5)</sup> The adjective riant, often colourless in eighteenth century usage, stands out when juxtaposed to imagination and suggests that, for Rousseau, a particular type of imagination is especially conducive to rêverie. The reference to Heaven indicates that this type of imagination is possessed only by a few. This confirms Rousseau's earlier statement, with regard to rêverie, that "... ces dédomagemens ne peuvent être sentis par toutes les âmes ..."<sup>(6)</sup> Rousseau seems to be dividing humanity into two groups : those who possess the imaginative qualities necessary for rêverie, and those who do not.

Stendhal, like Rousseau, considers a certain type of imagination<sup>(7)</sup> essential for rêverie. But, whereas Rousseau derives it from God, Stendhal associates it with the passions.<sup>(8)</sup> By restricting imagination to the âmes passionnées, Stendhal, like Rousseau, is dividing humanity into two groups : those who are capable of rêverie, and those who are debarred, by lack of imagination, from participation in the "laisser-aller des sensations tendres."<sup>(9)</sup> This division, which is adumbrated in Rousseau, will develop as a major theme throughout the work of Stendhal. As F.W.J. Hemmings has pointed out, lack of imagination will become correlated with moral depravity.<sup>(10)</sup>

Stendhal naturally considers himself endowed with an exceptionally vivid imagination. He writes, in 1803, "J'ai la qualité la plus essentielle peut-être à l'homme qui veut devenir poète, une imagination excessivement vive, qui voit tout ce qu'elle pense."<sup>(11)</sup> The link which Stendhal

establishes between imagination and artistic genius situates the artist as an être d'exception. The possibility of a connection between rêverie and the creative process will be explored in a later chapter. <sup>(12)</sup>

Throughout life, Stendhal likes to emphasise his exceptional position by contrasting his imaginative visions with the petty concerns of those around him. Such contrasts tend to establish a hierarchy of values in which imagination/rêverie opposes bon sens/argent. This is seen in Stendhal's description of his early days in Paris:

Au milieu de ces amis ou plutôt de ces enfants remplis de bon sens et disputant trois sous par jour à l'hôte qui sur chacun de nous, pauvres diables, gagnait peut-être légitimement huit sous par jour et en volait trois, total: onze sous, "j'étais plongé dans des extases involontaires, dans des rêveries interminables, dans des inventions infinies" (comme dit le journal avec importance). <sup>(13)</sup>

The lengthy, complicated financial details of the first half of the sentence, couched in prosaic, precise terms, contrast with the high-flown language of the quotation from Chatterton. The juxtaposition of two such disparate styles emphasises the gulf which Stendhal postulates between bon sens/argent and imagination/rêverie. Although the quotation from Vigny suggests that the older Stendhal is being tenderly ironic about the extravagant daydreams of his younger self, there can be no doubt about his own position: despite his awareness of the dangers of indulgence in rêverie, he firmly supports rêverie/imagination and thoroughly despises argent/bon sens.

The rarity of imagination and the preponderance of bon sens in his own epoch run through Stendhal's work in the manner of a leitmotiv. Though aware of the danger of generalisation, <sup>(14)</sup> he regards the Italians as the "peuple le plus passionné de l'univers," <sup>(15)</sup> and, consequently, the repository of imagination and rêverie. <sup>(16)</sup>

The frequency with which, throughout his life, Stendhal refers to the passion, imagination and rêverie of the Italians suggests his longing for a place where rêverie is not the exception, but the norm.<sup>(17)</sup>

Among his acquaintances, Stendhal discovers only a handful of individuals endowed with the imaginative qualities necessary for rêverie. It is interesting to find that the majority of these are women. His sister Pauline joins his mother and his mistresses among the ranks of the privileged: in a passage written as early as 1805<sup>(18)</sup> the opposition imagination/vanité parallels the opposition imagination/argent discussed earlier. In both cases, the opposition serves to highlight the value of imagination.

Stendhal regards Mme. Roland<sup>(19)</sup> as particularly endowed with the quality of imagination. Though a figure from the past, she represents, for him, the present and the future. He composes his works for readers such as her, "Il est sans doute parmi nous quelques âmes nobles et tendres comme Mme. Roland, Mlle. de Lespinasse, Napoléon, le condamné Laffargue, etc. Que ne puis-je écrire dans un langage sacré compris d'elles seules!"<sup>(20)</sup> This imposing list of individuals shows that, for Stendhal, rêverie does not preclude action. Further evidence of this will be given later in the chapter.<sup>(21)</sup> Those endowed with imagination clearly form a very varied élite, unaffected by barriers of time and space. Stendhal's faith in the enduring quality of imagination underlines his conviction that, though rare, rêverie will always be prized by a small minority.

In contrast to the type of imagination indispensable for rêverie, one finds, as C. Liprandi has seen,<sup>(22)</sup> a very different form of imagination associated with scheming and calculating. Stendhal usually refuses to



allow this the name imagination.<sup>(23)</sup> The latter type of imagination is possessed by Robert Macaire, the "hero" of the unfinished novel A - Imagination. This work emphasises Stendhal's lifelong preoccupation with the question of imagination. In Robert, he is attempting to present a hero who differs from his earlier heroes, because, "... sa lorgnette n'est jamais ternie par le souffle de l'imagination."<sup>(24)</sup> He explains his intentions more fully in the opening lines of the work:

L'auteur voulait, il y a dix ans, faire un jeune homme tendre et honnête, il l'a fait ambitieux, mais encore rempli d'imagination et d'illusion dans Julien Sorel.

Il prétend faire Robert absolument sans imagination autre que celle qui sert à inventer des tours pour parvenir à la fortune, mais il ne s'amuse pas à se figurer la fortune et ses plaisirs. (25)

This declaration of intent underlines that, for Stendhal, the only form of imagination which counts is that which transforms reality into illusion. Since Robert lacks what F.W.J. Hemmings has termed the "visionary streak,"<sup>(26)</sup> he is reduced to mechanical scheming, from which he derives no pleasure. This debased form of imagination will characterise the âmes sèches in each of the major novels.<sup>(27)</sup>

#### (ii) Sensibility

Sensibility is closely allied to imagination in the work of Stendhal.<sup>(28)</sup> The interdependence of the two qualities comes across when Stendhal writes of the "jours de vive émotion, où l'imagination est créatrice, et donne des sensations même à propos d'un ouvrage médiocre ..." <sup>(29)</sup> This interdependence of sensibility and imagination implies that, for Stendhal, sensibility, like imagination, is limited to a small number of people. As J.-P. Bruyas has remarked, "... c'est un signe d'élection, la source légitime du sens de la différence."<sup>(30)</sup>

Stendhal regards himself as particularly endowed with sensibility.<sup>(31)</sup> He associates sensibility, like imagination, with artistic creation, writing in 1813:

Je me crois extrêmement sensible .....

Cette faculté produit des pensées charmantes, qui disparaissent comme l'éclair. Je n'ai pas encore pu contracter l'habitude de les écrire au vol, quoique j'aie plusieurs fois acheté des carnets pour cela. J'en oublie souvent le fond, et toujours le style. Quelles idées n'ai-je pas eues dans ma calèche pendant ma campagne de dix-huit jours de Moscou à Smolensk! J'en avais écrit très peu sur un volume de Chesterfield pillé par moi, à la maison de campagne de Rostoptchine; il a été perdu avec le reste. (32)

The way in which imagination and sensibility combine in the process of artistic creation will be explained in the Promenades dans Rome.<sup>(33)</sup>

Sensibility is here seen to be the basic requirement of the artist, without which his imagination is unable to function. Since the work of art stems from a combination of sensibility and imagination, it is, inter alia, a concrete expression of the artist's visions and emotions, that is to say, of his rêverie.

The absence of sensibility in contemporary France strengthens Stendhal's longing for Italy, "... la douce Italie est le pays où l'on sent le plus, le pays des poètes."<sup>(34)</sup> Since the "extrême sensibilité"<sup>(35)</sup> of the Italians combines with a vivid imagination, Stendhal regards them as the nation most suited to rêverie and the arts.

The combination of imagination and sensibility displayed by the Italians is particularly prevalent among women, whom Stendhal describes as "toujours et partout avides d'émotion."<sup>(36)</sup> He finds this, of course, in his mother, in Pauline, and in his mistresses. A combination of imagination and sensibility will distinguish the major heroes and heroines

of the fictional works,<sup>(37)</sup> setting them apart from the values of argent and vanité associated with the âmes sèches.

In conclusion, it may be said that Stendhal tends to regard imagination and sensibility as inseparable. Both qualities are essential for rêverie. Since they are possessed by the âmes passionnées, rêverie becomes a privileged experience, the province of a small élite, existing outside all barriers of time and space, and the mark of an être d'exception.

## II. ENVIRONMENTAL FACTORS

The âmes d'élite, those endowed with the qualities of imagination and sensibility, are not guaranteed the enjoyment of rêverie. Rousseau emphasises the importance of the outside world.<sup>(38)</sup> Any discordant element may disturb the concentration and prevent the onset of rêverie. The environmental conditions which must obtain before rêverie becomes possible for Stendhal will be examined under the general headings of tranquillity, solitude and variety.

### (i) Tranquillity

Rousseau underlines that, above all, rêverie requires calm. Any stress or anxiety experienced by the protagonist renders it impossible, "Il faut que le coeur soit en paix et qu'aucune passion n'en vienne troubler le calme."<sup>(39)</sup> By passion, Rousseau seems to mean any overriding concern which occupies the mind and prevents laisser-aller.

For Stendhal, peace of mind is inseparable from physical well-being. Rêverie is only possible when the body is free from pain or irritation. As a young man, he explains his pleasure at the theatre in physical terms.<sup>(40)</sup>

The importance of physical well-being is demonstrated negatively by the fact that any discomfort prevents rêverie. During his early days in Civitavecchia, Stendhal suffers from an illness which destroys for

him the possibility of rêverie. After visiting Grotta-Ferrata, he describes the beauty of the setting to Domenico Fiore, "... dix mille rossignols et les plus beaux arbres; deux lacs incroyables, une forêt où je veux monter," but, he continues, "Malheureusement j'étais trop faible, mon esprit seul admirait ce divin pain de sucre, au milieu de la plaine, nommé la montagne d'Albano. Le coeur était mort et tout à la douleur physique."<sup>(41)</sup> The contrast with Rousseau is striking. The severe illness<sup>(42)</sup> suffered by the latter during his stay at Les Charmettes heightens his susceptibility to the beauty of his surroundings and increases the frequency of rêverie. Similarly, when Octave de Malivert discovers that he has fallen in love with Armance, he finds that physical pain provides the most effective antidote to rêverie.

Il essaya de se causer une douleur physique assez violente toutes les fois que son esprit lui rappelait Armance. De toutes les ressources qu'il imagina, celle-ci fut la moins inefficace. (43)

This passage highlights the fact that, for Stendhal, physical comfort is a sine qua non of rêverie.

Although Stendhal places greater stress on physical well-being than Rousseau, both authors consider tranquillity of the mind indispensable for rêverie. Stendhal's bitterness on being abandoned by his mistress renders him insensitive to natural beauty, "J'avais beau regarder le charmant jardin anglais qui est derrière le palais Auersperg, la nature ne me disait rien. C'est un homme qui aurait la bouche pleine d'eau-forte à qui on offrirait un verre d'eau sucrée."<sup>(44)</sup> By likening his mental anguish to the physical sensation of two incompatible tastes, Stendhal underlines that, for him, both forms of discomfort are equally destructive of rêverie.



Not only mental anguish but also mental strain of any sort can prevent rêverie. Stendhal dislikes recalling facts from memory because the effort involved paralyses the workings of his imagination.<sup>(45)</sup> Marginal notes in his books annoy him since they encourage the comparison of past and present.<sup>(46)</sup> He avoids making plans for his fictional works because the mental effort of recalling the plan hinders the free play of imagination and sensibility.<sup>(47)</sup> This further suggestion that Stendhal regards a work of art as a sophisticated form of rêverie will be elaborated in Chapter iv.

Stendhal's sensitivity to physical and mental discomfort is linked with the acuteness of his sensorial perceptions mentioned earlier.<sup>(48)</sup> Since, to my knowledge, no work has investigated the connection between Stendhalian rêverie and the various senses, I think that it is worth showing how certain external stimuli may affect Stendhal so deeply that, in the same way as physical pain or mental anguish, they destroy his tranquillity and prevent the onset of rêverie.

Any annoying sight, and in particular the spectacle of mean people and petty actions, may disturb Stendhal's calm. He writes, in 1814, "L'ignoble ferme le robinet de mon imagination et de ma sensibilité which makes all my pleasures."<sup>(49)</sup> The tourist<sup>(50)</sup> shares Stendhal's distaste for the ignoble, and visual stimuli prove inimical to rêverie.

A loud or unexpected noise may destroy rêverie. Thus a burst of laughter interrupts Lucien's dreams of Mme. de Chasteller: "Lucien sortit de sa rêverie parce qu'on riait beaucoup à ses côtés."<sup>(51)</sup> The abruptness of the passage from dream-world to reality - here conveyed by the juxtaposition of past historic and imperfect - is not infrequently suggested by the verb réveiller. Julien is lost in rêverie as he climbs

to take a book from the top shelf of the library and the sound of falling glass finally penetrates his consciousness.<sup>(52)</sup> By using the verb réveiller to describe the return to reality, Stendhal emphasises the drifting, sleep-like quality of rêverie.

Persistent sounds can also prove destructive of rêverie. Octave and Annette, lost in daydreams in the woods of Andilly, become suddenly aware of the repeated calls of Mme. d'Aumale, "Tout à coup ils comprirent un certain bruit qui depuis quelque temps frappait leur oreille sans attirer leur attention."<sup>(53)</sup> Although the noise has continued for some time, its perception on the part of the young couple is sudden and the transition from dream-world to reality takes place instantaneously. The abruptness of this passage is again conveyed by the juxtaposition of imperfect (frappait) and past historic (Tout à coup ils comprirent...).

Unpleasant odours, like obtrusive sights and sounds, render rêverie impossible. In Brunswick, Stendhal's exciting visions as he descends a mine-shaft are destroyed by the mere possibility of encountering an unpleasant smell. He confesses, "J'ai une telle aversion pour les mauvaises odeurs qu'elles me changent tout à coup; je craignais cette odeur de soufre charbonné qu'on sent aux fonderies."<sup>(54)</sup> The verb craindre conveys Stendhal's sudden loss of tranquillity.

Stendhal also regards the sense of touch as potentially destructive of rêverie. A diary entry for 1805 shows how the violence of his reaction to touch prevents the tranquillity necessary for literary creation, "... si je trouvais Victorine quelque part, dans un salon, et qu'à propos d'un jeu ou d'une plaisanterie elle me serrât la main, certainement je serais hors d'état de rien écrire dans les deux heures qui suivraient ce moment."<sup>(55)</sup>

Stendhal's sensitivity to touch is associated with his sensitivity to atmospheric conditions and variations.<sup>(56)</sup> The rêverie on the Janiculum, which opens Henry Brulard, is terminated by the appearance of a cold evening mist:

Enfin, je ne suis descendu du Janicule que lorsque la légère brume du soir est venue m'avertir que bientôt je serais saisi par le froid subit et fort désagréable et malsain qui en ce pays suit immédiatement le coucher du soleil. Je me suis hâté de rentrer au palazzo Conti (piazza Minerva); j'étais harassé. (57)

The conglomeration of adjectives (subit et fort désagréable et malsain), comparatively rare in Stendhal, and the comment j'étais harassé suggest that this choice of a change in atmospheric conditions, as a termination of rêverie, is not simply a literary mosaic. Whereas Rousseau tends to dwell on the favourable conditions which obtain around him and rarely mentions the unpleasant factors which prevent rêverie, Stendhal's concentration on the latter indicates a greater sensitivity to unpleasant stimuli and a more difficult attainment of tranquillity. This may explain why periods of rêverie seem to appear less frequently in the works of Stendhal than in those of Rousseau.

Only when Stendhal is unaware of discomforts of any kind does he achieve that state of complete tranquillity mentioned by Rousseau under the name of oisiveté.<sup>(58)</sup> Stendhal appears to avoid the latter term in connection with rêverie,<sup>(59)</sup> an avoidance which perhaps stems from the association of oisiveté with ennui in the post - Napoleonic era.<sup>(60)</sup> Instead, Stendhal tends to prefer the term loisir, speaking in De l'Amour of "... loisir, qui pour l'homme est la source de tout bonheur et de toute richesse."<sup>(61)</sup>

Stendhalian loisir, essential for rêverie, is opposed to activity.

In 1803, Stendhal writes, "... je n'ai plus le temps de rêver, je danse presque chaque jour."<sup>(62)</sup> One is reminded of Rousseau's declaration, "Dans la rêverie on n'est point actif."<sup>(63)</sup> This contrast between rêverie and activity points to an important paradox in Stendhal's work. The âme d'élite is distinguished by two apparently contradictory qualities, firstly, his énergie and, secondly, his rêverie. Although at first sight incompatible, these qualities stem from the same source, namely, passion or force, which may result either in énergie or in imagination. This is seen in the case of Napoleon and Cimarosa: "Au fond du génie de Cimarosa et de Napoléon, on trouve une qualité commune, c'est la force. Dans un cas l'âme doit mettre sa force à sentir, dans l'autre à agir sur les environnants."<sup>(64)</sup> Rêverie and énergie clearly constitute the two complementary poles of the âme passionnée. This notion of rêverie and énergie as twin poles will be developed further in the detailed analysis of the several novels.

Loisir is particularly opposed to labor improbus or hard work. Stendhal tells the story of Armelle, a young girl destined to become a saint: "Sa maîtresse lui conseillait ... de se livrer à des travaux pénibles; mais ces travaux, que le vulgaire regarde comme simplement fatigants, sont horribles pour les âmes tendres, qu'ils privent de leurs douces rêveries."<sup>(65)</sup> This contrast between hard work, associated with the âmes sèches, and loisir, associated with the âmes tendres, develops as a major theme throughout Stendhal's later writings. Labor improbus joins bon sens/argent/vanité as a mark of the rising middle classes in England and France. All these values are hostile to loisir and hence to rêverie:



Les convenances de tous les instants que nous impose la civilisation du dix-neuvième siècle enchaînent, fatiguent la vie, et rendent la rêverie fort rare. Quand nous rêvons à quelque chose, en France, c'est à quelque malheur d'amour-propre. (66)

Stendhal equates this decline in loisir in contemporary society with a decreasing interest in the arts. (67) The same theme pervades the Promenades dans Rome. Stendhal emphasises that loisir is essential for aesthetic appreciation, "L'esprit d'ordre annonçant l'absence de la rêverie qui ne trouve rien de si doux qu'elle-même et renvoie toujours à la minute suivante un arrangement nécessaire me semble aussi un grand indicatif de l'absence de ce qu'il faut pour sentir le beau." (68) Since, to Stendhal, loisir and rêverie are so rare in contemporary society, appreciation of the arts becomes limited to a few.

The absence of loisir in France encourages Stendhal to look to Italy, where he finds "loisir profond sous un ciel admirable." (69) His adoption of the Italian term far niente to describe this loisir recalls Rousseau's use of the same term in connection with oisiveté. (70) A fragment of De l'Amour, entitled "Rêverie métaphysique," shows how dolce far niente acquires a peculiarly Stendhalian ring:

Le dolce far niente des Italiens, c'est le plaisir de jouir des émotions de son âme, mollement étendu sur un divan, plaisir impossible, si l'on court toute la journée à cheval ou dans un droski, comme l'Anglais ou le Russe. (71)

This description is comparable with that given in Rome, Naples and Florence:

... la plus légère affectation glace l'Italien, et lui donne une fatigue et une contention d'esprit tout à fait contraires au dolce far niente. Par ces mots célèbres, dolce far niente, entendez toujours le plaisir de rêver voluptueusement aux impressions qui remplissent son cœur. Ôtez le loisir à l'Italien, donnez-lui le travail anglais, et vous lui ravissez la moitié de son bonheur. (72)

In both examples, Stendhal uses the contrast between Italy and England to highlight the contrast between loisir/rêverie and activity/travail.

Stendhal considers the Italian nation particularly susceptible to the arts on account of "... la rêverie et le dolce far niente, qui sous ce climat sont le premier des plaisirs ..." <sup>(73)</sup> He feels similarly about the Germans, saying, "La Vie Paisible, autre grand trait des mœurs allemandes, c'est le far niente de l'Italien ..." <sup>(74)</sup> After deploring the sterility of French literature, he turns to Germany and Italy, "... où l'on a encore le loisir de penser aux choses littéraires." <sup>(75)</sup> The italics underline Stendhal's conviction that loisir is essential for the enjoyment and development of the arts. This link between rêverie and artistic creation will be explored further in Chapter iv.

(ii) Solitude

Rousseau points out that tranquillity is best achieved in solitude, that is, in total isolation from society. <sup>(76)</sup> Stendhal appears to share this view. On repeated occasions, he writes of "... l'imagination, dont l'aile puissante ne se développe que dans la solitude et l'entier oubli des autres ...," <sup>(77)</sup> and he declares in De l'Amour, "Il faut la solitude pour jouir de son cœur." <sup>(78)</sup>

Rousseau's love of solitude is inseparable from his misanthropy. <sup>(79)</sup> He presents rêverie as a pis-aller, a compensation for the happiness which he fails to find in society.

Although Stendhal, particularly in his younger days, appears to share Rousseau's view of solitude as a pis-aller, <sup>(80)</sup> he cannot truly be called a misanthropist. <sup>(81)</sup>

A positive attitude towards solitude is found in Stendhal as early as 1810, where it is presented as a valued experience in its own right, highly prized because it can allow the onset of rêverie.<sup>(82)</sup> Stendhal regards the longing for solitude as a distinguishing mark of certain categories of people. The lover "quitte, pour rêver à son aise, les sociétés les plus agréables."<sup>(83)</sup> The words sociétés les plus agréables emphasise that the lover is driven away, not by distaste for society, but by knowledge that solitude is necessary for rêverie. Like the lover, the poet longs to be alone:

Tout grand poète ayant une vive imagination est timide, c'est-à-dire qu'il craint les hommes pour les interruptions et les troubles qu'ils peuvent apporter à ses délicieuses rêveries. C'est pour son attention qu'il tremble. Les hommes, avec leurs intérêts grossiers, viennent le tirer des jardins d'Armide, pour le pousser dans un borbier fétide, et ils ne peuvent guère le rendre attentif à eux qu'en l'irritant. C'est par l'habitude de nourrir son âme de rêveries touchantes, et par son horreur pour le vulgaire, qu'un grand artiste est si près de l'amour. (84)

The poet, like the lover, withdraws from society in order to protect his rêverie. The contrasts on which the passage is built (grand poète/vive imagination/délicieuses rêveries/jardins d'Armide oppose hommes/interruptions/intérêts grossiers/borbier fétide) seem to emphasise, less the baseness of society, than the beauty of rêverie. Solitude is seen to be essential for artistic creation.

The love of solitude for the enjoyment of rêverie is extremely important in Stendhal's fictional works. Julien Sorel, for instance, seems to move, during his stay in Verrières, towards a greater appreciation of solitude for its own sake. When he hides in the cave on the hillside, the pleasure he derives from his isolated position stems largely from his fear of society: "Ici, dit-il avec des yeux brillants de joie, les

hommes ne sauraient me faire de mal."<sup>(85)</sup> But, at the end of his stay in Verrières, the element of misanthropy is less prominent. Julien values his isolation within the maison Rênal because it has provided him with freedom in which to dream:

Une chose étonnait Julien : les semaines solitaires passées à Verrières, dans la maison de M. de Rênal, avaient été pour lui une époque de bonheur. Il n'avait rencontré le dégoût et les tristes pensées qu'aux dîners qu'on lui avait donnés; dans cette maison solitaire, ne pouvait-il pas lire, écrire, réfléchir, sans être troublé? <sup>(86)</sup>

The repetition of the adjective solitaire (semaines solitaires and maison solitaire) emphasises the link between solitude and happiness. Julien, like the poet, connects solitude and rêverie with the act of writing.

The link between solitude and rêverie is demonstrated negatively by the fact that the interruption of solitude results in the destruction of rêverie. Stendhal hates to be stopped by beggars in the street, because, "... je déteste être troublé dans ma rêverie."<sup>(87)</sup> Rêverie is seen to be egotistical, allowing absorption only in oneself.

The same point is made in an anecdote recounted in Rome, Naples et Florence. The basic situation and humorous style of the tale suggest that Stendhal may be recalling Horace's Ninth Satire,<sup>(88)</sup> for, in both cases, the solitary walker, lost in rêverie, is brought back to reality by an importunate bore who insists on making a series of inane remarks. Horace's attention is arrested by a tug on the hand, Stendhal's by a pull on the sleeve:



... un Français, en Italie, trouve le secret d'anéantir mon bonheur en un instant. Je suis dans le ciel, savourant avec délices les illusions les plus douces et les plus folles; il me tire par la manche pour me faire apercevoir qu'il tombe une pluie froide, qu'il est minuit passé, que nous marchons dans une rue privée de réverbères, et que nous courons le risque de nous égarer, de ne plus retrouver notre auberge, et peut-être d'être volés. (89)

The inanities pronounced by the bore highlight the solitude which he has interrupted, thereby emphasising the beauty of Stendhalian rêverie. Whereas Horace presents his daydreams as trifling and unimportant (Nescio quid nugarum), Stendhal describes his preoccupation in rapturous terms (savourant avec délices les illusions le plus douces et les plus folles).

When solitude is interrupted, both appreciation and creation of the arts become impossible.<sup>(90)</sup> Stendhal adopts the Italian word seccatore to express his annoyance at the interruption of his solitude.<sup>(91)</sup>

Stendhal's love of disguise has been mentioned by several critics. G. Blin<sup>(92)</sup> has seen it as a form of protection from society and G. May<sup>(93)</sup> has described it as an attempt to conciliate his enemies. J. Starobinski has gone one step further, stressing that the Stendhalian mask serves not only to repel society but also to conserve a private haven.<sup>(94)</sup>

J. Jallot has summarized Starobinski's meaning in a particularly striking way: "Le pseudonyme, le masque, la grimace, l'algèbre du langage, tout l'arbitraire revendiqué des signes joue ainsi le rôle de la prison heureuse."<sup>(95)</sup> The various forms of disguise adopted by Stendhal clearly serve to protect his solitude from interruption by the âmes vulgaires.

This link between the Stendhalian mask and solitude/rêverie is seen in an important passage in the Souvenirs d'Egotisme. Although extracts from this passage have often been quoted to demonstrate Stendhal's love of dissimulation, the text is rarely given in its entirety and consequently the link between disguise and rêverie is not seen:

Une rêverie tendre en 1821 et plus tard philosophique et mélancolique ... est devenue un si grand plaisir pour moi que, quand, un ami m'aborde dans la rue, je donnerais un paule pour qu'il ne m'adressât pas la parole ...

De là mon bonheur à me promener fièrement dans une ville étrangère, Lancaster, Torre del Greco, etc., où je suis arrivé depuis une heure et où je suis sûr de n'être connu de personne. Depuis quelques années ce bonheur commence à me manquer. Sans le mal de mer j'irais voyager avec plaisir en Amérique. Me croira-t-on? Je porterais un masque avec plaisir; je changerais de nom avec délices. Les Mille et Une Nuits que j'adore occupent plus d'un quart de ma tête. Souvent je pense à l'anneau d'Angélique; mon souverain plaisir serait de me changer en un long Allemand blond et de me promener ainsi dans Paris. (96)

Dissimulation in all its forms (incognito, mask, pseudonym, metempsychosis) serves as a protection for rêverie. Stendhal's longing to be transformed into a tall, fair German is more than a reaction against his ugliness; (97) it demonstrates his conviction that rêverie must be preserved at all costs.

Dissimulation as a protection for rêverie is found throughout Stendhal's work. As he leaves Rome, for example, he feigns sleep in order to distance himself from his fellow - travellers and enjoy the rêverie evoked by the ruins along the Appian Way. (98)

The Stendhalian hero shares Stendhal's love of disguise as a protection for rêverie. Julien, the "Tartufe de 1830," (99) preserves his illusions beneath a mask of hypocrisy. S. Haig has indicated that the many masks assumed by Fabrice serve as protective disguises

for the self.<sup>(100)</sup> The significance of Octave's propensity for dissimulation and the meaning of Lamiel's various disguises will be examined in later chapters.<sup>(101)</sup>

Before leaving the question of solitude/rêverie brief mention must be made of the way in which, paradoxically, the presence of a second person may occasionally enhance the impression of isolation. This is seen when Rousseau achieves total harmony with Mme. de Warens<sup>(102)</sup> and, later, with Thérèse.<sup>(103)</sup> Octave and Armance discover a similar harmony in the woods of Andilly. For a short space of time, they become one person: "Octave regardait les grands yeux d'Armance qui se fixaient sur les siens."<sup>(104)</sup> The same sense of isolation pervades Julien as he sits beside Mme. de Rênal: "Un soir au coucher du soleil, assis auprès de son amie, au fond du verger, loin des importuns il rêvait profondément."<sup>(105)</sup> The reference to importuns emphasises that two âmes d'élite may find solitude together. Fabrice and Clélia make this discovery in the midst of society when they are brought together at the princess' ball.<sup>(106)</sup> It is for a sense of communion such as this that Stendhal yearns whenever he expresses his longing to share his solitude with another âme d'élite. He writes, as early as 1806, "J'étais doucement ému, j'avais des pensées tendres et délicates dont la jouissance se serait décuplée en les voyant augmentées par celles des autres, en voyant d'autres coeurs émus comme le mien."<sup>(107)</sup> The beauty of rêverie is seen to be enhanced when two or more âmes d'élite come together in isolation from the rest of society. Such moments will serve as focal points throughout Stendhal's work.

(iii) Variety

Although both tranquillity and solitude are essential for rêverie, neither can continue supporting it indefinitely. After a certain length of time, if no distraction intervenes, further rêverie becomes impossible. Rousseau emphasises the importance of variety when he writes: "La rêverie, quelque douce qu'elle soit, épuise et fatigue à la longue, elle a besoin de délassement." (108)

Stendhal discovers the need for variety during his early days in Paris. He dreams so much about Victorine (under the pseudonym of Marthe Marie) that he can dream no longer. (109) Not even the music of Cimarosa can restore his rêverie, "Je ne puis plus me figurer Victorine dans aucune position, mon imagination est épuisée ..." (110)

Stendhal feels that, if he could forget the past, he would be able to prevent his imagination and sensibility from becoming exhausted. After touring Italy, he longs to wipe out all that has gone before, in order to start anew, "Je voudrais, après avoir vu l'Italie, trouver à Naples l'eau du Léthé, tout oublier, et puis recommencer le voyage, et passer mes jours ainsi." (111)

On a more practical level, Stendhal realises that he must achieve a balance between activity and passivity in order to preserve the possibility of rêverie. He gives the following advice to travellers:

A Rome, il faut, quand on le peut, vivre trois jours dans le monde sans cesse environné de gais compagnons, et trois jours dans une solitude complète. Les gens qui ont de l'âme deviendraient fous s'ils étaient toujours seuls. (112)

The insistence on the danger of over-indulgence in loisir and solitude emphasises the precarious nature of Stendhalian rêverie. The tourist, usually eager to be left alone with his daydreams, gladly accepts an



invitation to dinner in the following circumstances, "... j'allais dîner seul et, comme je vivais avec mes seules idées depuis douze jours, je commençais à en être fatigué."<sup>(113)</sup> Taken to excess, loisir and solitude are seen to destroy the rêverie which they usually support.

If variety is essential for rêverie, it is also essential for artistic creation and appreciation. Stendhal writes, in Rome, Naples et Florence, "Quand la vie active est trop forte, elle comprime, elle étouffe les beaux-arts ... Quand il n'y a plus de vie active, les arts tombent dans le niais, comme à Rome."<sup>(114)</sup>

Stendhal's experience in Civitavecchia confirms that the conditions of rêverie become destructive of rêverie if enjoyed for too long. An excess of solitude and loisir results in ennui. Stendhal deplores his isolation, "... je comptais pouvoir vivre de beau pour tout potage; cela m'est impossible; deux ans de ce régime me mettent aux abois."<sup>(115)</sup> Loisir is similarly presented in an unfavourable light, "Le dolce far niente saisit ici par tous les pores..."<sup>(116)</sup> It is clear that activity, as much as passivity, is necessary for rêverie. This perpetual tension between inner and outer world - the inner world of the imagination and the outer world of reality - suggests the opposition of Gina and Clélia in La Chartreuse de Parme: Gina represents activity whereas Clélia represents passivity. The couple Gina/Mosca and the couple Clélia/Fabrice could be seen to exemplify the two opposing sides of Stendhal. Indeed, it might be said that the very impossibility of perpetuating rêverie explains the ending of La Chartreuse in death. This idea will be developed in greater detail in Chapter x.

Thus, for Stendhal, as also for Rousseau, rêverie depends partly on the protagonist and partly on his environment. The protagonist must

possess the complementary qualities of imagination and sensibility. Since these are restricted to the âmes passionnées, rêverie becomes the province of a small group of âmes d'élite. Tranquillity, or loisir, is necessary and is generally achieved only when the protagonist is unaffected by unpleasant stimuli of any kind. Solitude above all is essential and may be attained by withdrawal or by dissimulation or in communion with another âme d'élite. A certain amount of variety, that is, a balance between activity and passivity, is imperative for the enjoyment of tranquillity and solitude and hence for the protection of rêverie. The difficulty of satisfying these various conditions underlines the beauty and, at the same time, the fragility of Stendhalian rêverie.

## NOTES TO CHAPTER TWO

1. RPS, pp.1047-48.
2. "La rêverie selon Rousseau et son conditionnement historique" in Jean-Jacques Rousseau et son oeuvre (Paris: Klincksieck 1964), p.79.
3. AM, II, Appendices, p.382.
4. For a definition of imagination, v. J. Pouillon, Temps et roman (Paris: Gallimard, 1946), p.50. cf. C. Liprandi, Au Coeur du Rouge : L'affaire Lafargue et "Le Rouge et Le Noir" (Lausanne; Editions du Grand Chêne, 1961) p.337, "... cette faculté de concevoir, d'inventer, en dehors du réel".
5. RPS, pp.1047-48.
6. ibid., p.1047.
7. v. C. Liprandi, op.cit., p.340.
8. JL, I, p.434.
9. For this definition of rêverie, v. AM, I, p.66.
10. Stendhal: a study of his novels (Oxford: Clarendon Press, 1964), pp.120-21.
11. JL, I, p.217; cf. CORR., I, p.51.
12. v inf., Chapter iv, pp. 118-23.
13. HB, II, pp.239-240
14. PR, I, pp.112-14; II, 23.
15. RNF, II, p.154: cf VR, II, p.262; RNF, I, p.99, pp.159-60; PR, II, p.196.
16. v. VHMM, p.64; RNF, I, p.214, p.269, p.361; II, p.5; PR, III, p.30.
17. Germany, although a "pays de l'imagination et des rêveries" (RNF, I, p.258), he regards less highly, because its rêverie tends to focus on abstract, metaphysical speculations (v. RNF, I, pp.259-260; PR, II, pp.248-250; HB, II, p.298). Both nations, however, he considers superior to France (RNF, I, p.394), Britain (AM, II, p.14; VR, II, p.265; RNF, I, p.394, Note 1) - and, above all, the United States (AM, I, p.35), where he sees imagination as almost non-existent.

18. CORR, I, p.192.
19. For a discussion of Stendhal's references to Mme. Roland, v. R.M. Adams, Stendhal : Notes on a Novelist (London: The Merlin Press, 1959), pp.198 - 203; G. May, "Stendhal and Mme. Roland", RR (1962), pp.16 - 31.
20. PR, II, p.218, cf SE, p.3; HB, I, p.11, II, pp.169 - 70.
21. v. inf., pp. 67-8
22. op.cit., p.340.
23. JL, I, p.240.
24. M, V, Fragments, p.75.
25. ibid., p.74.
26. op.cit., p.120.
27. v. inf., especially, Chapter vi, pp. 181 and Chapter viii, pp. 237 + 246-7.
28. v. J. Alciatore, p.31: "... l'imagination est étroitement liée à la faculté de sentir"; J.-P. Bruyas, La psychologie de l'adolescence dans l'oeuvre de Stendhal (Aix-en-Provence: Pensée Universitaire, 1968), p.130.
29. PR, I, p.53.
30. op.cit., p.133.
31. H. Martineau (ed.), Stendhal : mélanges intimes et marginalia (2 vols.; Paris: Le Divan, 1939), I, p.339.
32. J, IV, p.26.
33. PR, II, p.208.
34. J, I, p.125.
35. AM, II, p.33.
36. AM, I, p.38. cf ibid., p.109.
37. v.inf., Chapter vi, pp. 163-4 2 p. 168.
38. RPS, pp.1047 - 48.
39. ibid., p.1047.
40. J, I, p.218.
41. CORR, II, pp.311 - 12.



42. C, pp.231 - 32.
43. A, pp. 189.
44. CORR, I, p.538.
45. PR, II, p.271.
46. AM, I, p.66.
47. J, V, p.148.
48. v. sup., p.54-5; cf G. Wessbecher, "Der Ausdruck der Sinneswahrnehmungen und ihr Bedeutung bei Stendhal" (Heidelberg : Dissertation, Phil. Fak., 1955), who emphasises the acuteness of Stendhal's sensorial perceptions. The sense of taste has been omitted from our discussion, since it is rarely found in connection with rêverie (v. inf., Chapter iii, Note 123).
49. J, IV, p.125.
50. MT, II, p.415; III, p.254.
51. LL, III, p.310.
52. RN, II, p.121; cf. CP, I, p.294.
53. A, p.156.
54. CORR, I, p.481.
55. J, I, p.272; cf VR, I, p.21.
56. v. L. Dufour, "Stendhal et la météorologie," SC, No.32 (1966), pp.281 - 324.
57. HB, I, p.6.
58. v. RPS, p.1042.
59. Oisiveté is often employed perjoratively by Stendhal: v. N, I, p.14; AM, II, p.85, p.375; VR, I, pp.264 - 65, p.268.
60. v. A. de Musset, La Confession d'un enfant du siècle (Paris : Gallimard, 1960), pp.71 - 72.
61. AM, II, p.81.
62. CORR, I, p.42.
63. RJJ, p.845.
64. RNF, II, p.470.

65. HP, II, pp.66 - 67.
66. PR, III, p.158.
67. CORR, II, p.82. cf ibid., p.76.
68. PR, III, p.161.
69. AM, I, p.234.
70. v. RPS, p.1042, "Le précieux far niente fut la première et la principale de ces jouissances que je voulus savourer dans toute sa douceur, et tout ce que je fis durant mon séjour ne fut en effet que l'occupation délicieuse et nécessaire d'un homme qui s'est dévoué à l'oisiveté."
71. AM, II, p.197.
72. RNF, I, p.216.
73. PR, I, p.179.
74. AM, II, p.26, Note 1.
75. PR, III, p.182.
76. RPS, p.1048
77. VR, I, p.315. cf PR, III, p.183.
78. AM, II, p.148.
79. v. inter al., M. Raymond (ed.), Réveries du Promeneur Solitaire (Geneva : Droz, 1948), Introduction, p. XiX; J. Starobinski, L'Oeil Vivant (Paris : Gallimard, 1961), pp.120 - 22; cf C., p.1131.
80. CORR., I, p.344.
81. v. CORR., I, p.281 and p.659; J., I, p.199 and II, p.47.  
On the element of misanthropy in Stendhal in general see G. Blin, Stendhal et les problèmes de la personnalité, (Paris : J. Corti, 1958), pp.395 ff. and G. May, "Aspects de la sensibilité stendhalienne", S., Nos.3-4 (1969), pp.310 - 311.
82. J, II, p.367.
83. AM, II, p.211.
84. ibid., I, p.66.
85. RN, I, p.126.

86. ibid., p.265.
87. HB, II, p.4.
88. v. A. Palmer (ed.), Satires of Horace (London : Macmillan, 1968), pp.42 - 43, "Ibam forte via sacra, sicut meus est mos/Nescio quid meditans nugarum, totus in illis/Accurrit quidam notus mihi nomine tantum,/Arreptaque manu: 'quid agis, dulcissime rerum? etc.'"
89. RNF, I, p.38.
90. PR, III, p.109; cf SE, p.4.
91. PR, III, p.105. cf VR, II, p.2; RNF, I, p.217.
92. op.cit., pp.219 - 368.
93. "Aspects ...", pp.310 - 11.
94. L'Oeil vivant, p.239.
95. "Le masque ou l'art du déplacement", Poétique, vol.2, No.8 (1971), p.483.
96. SE, pp.41-42.
97. v. M.-C. Garnaud, op.cit., p.76.
98. RNF, I, p.369.
99. L. Aragon, La Lumière de Stendhal (Paris : Denoël, 1954), p.78.
100. "The identities of Fabrice del Dongo", FS (April 1973), p.175.
101. v. inf., Chapter vi, p.166-7. Chapter x, p.314 + p.317.
102. C, p.182.
103. ibid, p.418.
104. A, p.156.
105. RN, I, p.163.
106. CP, II, pp.322 - 23.
107. J, II, p.238.
108. C, p.814.
109. JL, II, p.190.
110. J, I, p.255.



111. PR, II, p.20.

112. ibid, II, p.234.

113. MT, II, p.448.

114. RNF, II, p.233.

115. CORR, II, p.514.

116. ibid., p.516.



## CHAPTER THREE

ADJUNCTS TO RÉVERIE : NATURE

Certain features of the natural world are found, as we should expect, to accompany and encourage réverie. These features may serve as a signe mémoratif,<sup>(1)</sup> recalling specific occasions in the past, or they may foster what Stendhal terms an ivresse nouvelle,<sup>(2)</sup> transforming an old emotion into an entirely new experience. As early as 1910, J. Méliat<sup>(3)</sup> described how certain landscapes evoke réverie in Stendhal. Later, J. Sagne<sup>(4)</sup> examined the descriptions of nature throughout Stendhal's work, while J.-P. Richard<sup>(5)</sup> isolated some elements of those descriptions particularly associated with réverie. The study made by G. Durand<sup>(6)</sup> emphasised Stendhal's preference for an enclosed, protective setting. In the present chapter, therefore, it is not the intention to stress the link between nature and réverie, since this has been firmly established, but to examine, more thoroughly and in greater detail than has been done before, those natural stimuli which recur as adjuncts to réverie throughout Stendhal's work. Although visual and non-visual stimuli will be discussed separately, it should be borne in mind that adjuncts to réverie rarely appear in isolation but usually rely, to a great extent, for effect upon juxtaposition and interaction with other elements involved.

I. VISUAL STIMULI(i) Expanse

Any landscape which evokes réverie in Stendhal seems to betray a feeling for the delimitations of area. His description of the Lombardy plain reveals that love of open space remarked upon by R.N. Coe,<sup>(7)</sup> but, at the same time, Stendhal situates the vista in relation to certain fixed points:

De Loiano à Pianoro, on aperçoit la belle  
Lombardie comme une mer au-delà des sommités  
voisines de l'Apennin. C'est un beau spectacle.  
Il fait penser, comme la vue de la mer véritable. (8)

The gaze of the onlooker describes two arcs moving laterally to embrace the surrounding countryside and extending outwards towards the distant horizon. This double movement suggests the comprehensiveness of, so to speak, the inner landscapes of Stendhal's imagination. Julien Sorel's eyes move similarly, as he follows the winding path across the mountain. (9) The extensiveness of the panorama arrests Julien's attention. The steady movement of his gaze from fixed points nearby across the faraway plains suggests the gradual surrender of his mind to rêverie.

This 'double focus' (foreground and background) is a prominent feature of Stendhal's landscapes. His sense of perspective and double sense of close-up and distance are particularly evident at the opening of Henry Brulard. As Stendhal stands on the Janiculum, (10) his eyes move from the orange-trees at his feet to Frascati and Castel Gandolfo four leagues away. Directly in front of him lies the church of Sainte-Marie-Majeure and away to his right stands the pyramid of Cestius. Distance in space seems to evoke distance in time: the vast sweep of Stendhal's gaze parallels the wide range of his rêverie which moves backwards in time to Ancient Rome and his own childhood. This sense of close-up and distance in temporal terms is also very evident in the fictional work. (11) The typically Stendhalian sense of perspective in a landscape is thus seen to be linked very closely to the inner workings of his imagination.

Both J.-P. Richard (12) and G. Wessbecher (13) have stressed Stendhal's interest in the horizon. An examination of landscapes conducive

to rêverie reveals that he is moved not only by a clear outline but also by its shape. He writes, in De l'Amour, of "... cette manière d'être passionnée qui me faisait voir Léonore en colère dans le ligne d'horizon des rochers de Poligny..."<sup>(14)</sup> This extreme attention paid by Stendhal to shape and contour in physical descriptions suggests the acuteness of his imaginary visions.

Limited areas encourage rêverie in a slightly different way. Lucien shuts himself in his office in order to dream of Mme. de Chasteller.<sup>(15)</sup> Gina seeks the privacy of her room, after obtaining Fabrice's pardon from the prince, "En rentrant chez elle, la duchesse ferma sa porte, et dit qu'on n'admit personne, pas même le comte. Elle voulait se trouver seule avec elle-même..."<sup>(16)</sup> A confined area seems to keep the imagination within certain limits, for, in both examples, rêverie is not vague and meandering, but focuses on the issue at stake: Lucien decides to return to Nancy, while Gina resolves to remain in Parma.

The ultimate form of enclosure in the work of Stendhal is, of course, the prison setting.<sup>(17)</sup> After his trial, Julien is transferred from a lofty dungeon to a small, damp cell. This transference seems to reflect his growing preoccupation with Mme. de Rênal. The remonstrances of Mathilde can no longer interrupt his rêverie.<sup>(18)</sup> Setting and circumstances combine to render Mathilde's exhortations and Julien's efforts (Malgré lui ...) incapable of destroying his rêverie. The unusually long and detailed account of his visions renders the dream-world more alive than reality. Two references to colour in one line (Mme. de Rênal's white hand stands out against the orange quilt) are striking in

an author whose works have been noted for their lack of colour<sup>(19)</sup> and in a novel which has been singled out for the absence of colourful epithets.<sup>(20)</sup> The two adjectives, in fact, are particularly striking in that they occur in a description of rêverie.

Scenes of rêverie in the work of Stendhal frequently occur when a vast area and a limited area combine in a characteristically Stendhalian way. Henry Brulard discovers the beauty of nature in the following manner: "Par bonheur, la vue magnifique que je trouvais tout seul à une fenêtre du collège, voisine de la salle de latin, où j'allais rêver tout seul, surmonta le profond dégoût causé par les phrases de mon père et des prêtres], ses amis."<sup>(21)</sup> The boy is enclosed and protected by the walls of the empty classroom, while, at the same time, his gaze extends across a vast panorama towards the distant horizon. This sense of security coupled with freedom will prove especially conducive to Stendhalian rêverie.

J.-P. Weber has noticed that references to windows occur frequently throughout Henry Brulard,<sup>(22)</sup> but no critic, to my knowledge, seems to have observed the common association between windows and the onset of rêverie. As Henry makes his way to the studio of M. le Roy, he stops by a window on the stairs. The panorama glimpsed through the window encourages him to dream. A similar description occurs in the following chapter, when Stendhal recalls how he would sit in his Great Aunt Elisabeth's room gazing through the window at the distant mountains.<sup>(23)</sup> In both examples, a combination of limited and extensive area is linked with the notions of freedom, happiness and rêverie. Accompanying sketches underline the importance accorded to the situation by Stendhal. The masking function served by the window contains a hint of voyeurism.<sup>(24)</sup>



Voir sans être vu is seen to serve as a protective device for rêverie.

This association of windows and the onset of rêverie is found in Stendhal's fictional work. After retiring to her room, Mme. de Chasteller begins to dream.<sup>(25)</sup> The reference to the distance of the forest and the clarity of the sky suggests the immensity of the panorama which she surveys. A similar position is adopted by Hélène de Campireali, who habitually sits at her bedroom window to dream of Jules.<sup>(26)</sup> When darkness falls, the impression of space is given by a refreshing sea breeze which reaches Hélène through the open window. Clélia takes refuge by a window in order to escape her importunate suitors, and dream of Fabrice.<sup>(27)</sup> The curtain, which protects Clélia by allowing her to see without herself being seen, reinforces the notion of voir sans être vu as a protective device for rêverie. The fact that the window is open seems, in every case, to strengthen the link between the enclosed room and the panorama beyond.

Stendhal's need for security and freedom is reflected in the prison scenes of both Le Rouge and La Chartreuse. Although the walls of the prison cell confine and protect the prisoner, the clausturation is not complete. An aperture in the prison wall allows the gaze to wander across the surrounding countryside and the imagination to range freely. As soon as Fabrice enters his cell, he is drawn towards the windows, "Il courut aux fenêtres; la vue qu'on avait de ces fenêtres grillées était sublime."<sup>(28)</sup> The bars across the windows indicate the imprisonment of the body, while the vast territory which he surveys appears to symbolise the freedom of the mind. Fabrice's gaze wanders from east to west, resting on the horizon, just as his rêverie ranges

from side to side, constantly returning to Clélia. As for Julien, his lofty dungeon offers an equally attractive view: "Par un étroit intervalle entre deux murs au-delà d'une cour profonde, il avait une échappée de vue superbe."<sup>(29)</sup> The courtyard which intervenes between Julien and the narrow gap in the walls highlights the contrast between confinement and expansion. Julien's gaze is attracted by the distant view of freedom, just as his imagination liberates itself from the present, plunging into the future and into the past.

The prison scenes of both La Chartreuse and Le Rouge are foreshadowed by preparatory scenes earlier in the novel. These preparatory scenes, which contain the combination of limited and extensive area found in the prison sequences, underline the importance of these patterns in Stendhal's emotional and mental make-up. The clocher of Grianta encloses and protects Fabrice, while its window allows his gaze to roam over the surrounding countryside.<sup>(30)</sup> Julien withdraws into a cave on the hill-top, in order to surrender to his visions of the future.<sup>(31)</sup> The entrance of the cave seems to play the part of a window, permitting his gaze to extend as far as the distant mountains of Beaujolais.

(ii) Natural Relief

The association of altitude and rêverie mentioned by J.-P. Richard<sup>(32)</sup> is inseparable from the notion of area. When, at the beginning of Le Rouge, the traveller-narrator surveys the landscape around Verrières, his extensive view is achieved by his lofty situation. The path on which he is standing is "à une centaine de pieds au-dessus du cours du Doubs,"<sup>(33)</sup> while the wall built to support the path is "de vingt pieds de hauteur."<sup>(34)</sup>

Proust was among the first to point out that, for Stendhal, physical elevation has a psychological connotation, that is, it reflects the moral superiority of the protagonist.<sup>(35)</sup> This seems to occur because altitude, like a closed room or a prison cell, distances the âme d'élite from the petty concerns of the âmes sèches. Stendhal describes the sensations of himself and a few companions on a hill-top near Bologna:

Nous trouvons sur cette colline cet air frais, l'aura de Procris, dont on ne peut connaître le charme que dans les pays du Midi. Couchés sous de grands chênes, nous goûtons en silence une des vues les plus étendues de l'univers. Tous les vains intérêts des villes semblent expirer à nos pieds; on dirait que l'âme s'élève comme les corps; quelque chose de serein et de pur se répand dans les coeurs. (36)

This extract bears a striking resemblance to a passage in La Chartreuse, where Fabrice is reflecting about Clélia, "Je conçois que Clélia Conti se plaise dans cette solitude aérienne; on est ici à mille lieues au-dessus des petites et des méchancetés qui nous occupent là-bas."<sup>(37)</sup>

The similarity of the two passages underlines Stendhal's conviction that a lofty situation serves to protect the rêverie of an âme d'élite.

The two examples just quoted indicate the importance of the air in connection with altitude. When Julien stands on the mountain-top, dreaming as the hawk wheels above him, Stendhal makes specific reference to the purity of the air: "L'air pur de ces montagnes élevées communique la sérénité et même la joie à son âme."<sup>(38)</sup> Stendhal's preference for a clear atmosphere in connection with rêverie is significant, since, according to Romantic conventions, a hazy and misty landscape is generally evocative of dreams. This predilection for clear air might perhaps suggest that Stendhal's rêverie, whether turned to past or future, is directed outward.

J.-P. Richard,<sup>(39)</sup> followed by K. Ringger,<sup>(40)</sup> has connected air and altitude in the work of Stendhal with dreams of an ambitious nature. Although this holds good in the early part of Le Rouge, it is not necessarily true in Stendhal's other works. At the beginning of Henry Brulard, for instance, the purity of the air contributes to the onset of rêverie:

Un léger vent de sirocco à peine sensible faisait flotter quelques petits nuages blancs au-dessus du mont Albano, une chaleur délicieuse régnait dans l'air; j'étais heureux de vivre. Je distinguais parfaitement Frascati et Castel Gandolfo qui sont à quatre lieues d'ici ... (41)

The extensive view and the drifting movement of the tiny white clouds on the horizon emphasise the purity of the air. This combination of air and altitude encourages Stendhal to dream not of worldly success but of the past.

Natural relief is important both for the protection it affords and as part of the landscape surveyed by the protagonist. When Gina dreams beside Lake Como, her gaze is attracted by the hill slopes.<sup>(42)</sup> The bold, unusual shape of the hills seems to encourage Gina's absorption in the extravagant illusions of a former age. The contours of the hill-slopes suggest the substance of rêverie, in the same way as the outlines of certain rocks against the sky prompt Stendhal to dream of Métilde.

Lofty mountains frequently occur as an adjunct to rêverie.<sup>(43)</sup> The intensity of Stendhal's reaction to the mountains usually contrasts with the brevity of his description. When Julien dreams in the cave, the "montagnes éloignées du Beaujolais"<sup>(44)</sup> are an essential part of the background, but they are not described in detail. When Stendhal recounts how he and Bigillion would dream in Grenoble, the Alps are important, but



not insisted upon: "La vue magnifique dont on jouit de là, surtout vers Eybens derrière lequel s'élèvent les plus hautes Alpes, élevait notre âme."<sup>(45)</sup> In these examples, the adjectives sublime, beaux, magnifique replace a more detailed description of the mountains. It is as though too much detail would fetter the imagination, impeding its freedom to dream.

The substance of rêverie may be suggested by the shape of a mountain and also by the presence of snow. Stendhal's idiosyncratic reaction to snow is largely explained by his experience in the Russian campaign.<sup>(46)</sup> This experience helps to explain the peculiarly Stendhalian association of snow-capped mountains with severity and sadness. In La Chartreuse, the snow-capped Alps contrast with the hill-slopes of Lake Como.<sup>(47)</sup> This association of snow with severity and sadness reappears later in the work.<sup>(48)</sup> The snow, untouched by the warmth of summer, seems to underline the hopelessness of the relationship of Fabrice and Gina. A note in Stendhal's diary connects "Les Alpes, la mélancolie, et l'amour malheureux."<sup>(49)</sup>

### (iii) Vegetation

On most occasions it is totally artificial to separate natural relief from vegetation in the work of Stendhal. Both help to protect and encourage the rêverie of an âme d'élite. When the traveller-narrator dreams on the Cours de la Fidélité, he is protected both by his lofty position and by the plane-trees above him:

Le soleil est fort chaud dans ces montagnes; lorsqu'il brille d'aplomb, la rêverie du voyageur est abritée sur cette terrasse par de magnifiques platanes. Leur croissance rapide et leur belle verdure tirant sur le bleu, ils la doivent à la terre rapportée, que M. le maire a fait placer derrière son immense mur de soutènement.... (50)

The plane-trees, which serve as a screen against the blazing sun, are made directly responsible for the protection of rêverie. Stendhal emphasises their vigorous growth and healthy foliage.

The trees at the bottom of the orchard promote rêverie in Julien. Their free growth contrasts with the formal lay-out of the garden:

Huit ou dix noyers magnifiques étaient au bout du verger; leur feuillage immense s'élevait peut-être à quatre-vingts pieds de hauteur.

Chacun de ces maudits noyers, disait M. de Rênal, quand sa femme les admirait, me coûte la récolte d'un demi-arpent, le blé ne peut venir sous leur ombre. (51)

The noyers magnifiques recall the maginifiques platanes on the Cours de la Fidélité, while their feuillage immense heralds the immense tilleul that will shelter the rêverie of Julien and Mme. de Rênal in the garden. This arresting similarity of vocabulary in the three passages suggests that the variety of tree is not essential for Stendhal. His principal concern is that a tree should be vigorous and healthy, with thick, spreading foliage to provide shelter in which to dream. Admiration for this type of tree, like the love of elevated situations, is a mark of the âme d'élite. M. de Rênal detests the trees because they conflict with his love of argent.

Natural vegetation, particularly trees, forms an essential part of the landscapes surveyed by the Stendhalian protagonist. Since several critics have concentrated on this aspect of Stendhal's work, <sup>(52)</sup> a few brief remarks will be made linking their studies with the question of rêverie.

The opening pages of Lamriel demonstrate the difficulty of separating the discussion of vegetation and natural relief. The narrator is describing the evocative beauty of the Normandy landscape: "... la route pénètre

dans une suite de belles vallées et de hautes collines, leurs sommets chargés d'arbres se dessinent sur le ciel non sans quelque hardiesse et bornent l'horizon de façon à donner quelque pâture à l'imagination ..."(53) The outline of the trees against the sky reflects the contours of the undulating terrain. The phrase non sans quelque hardiesse underlines that, with vegetation, as with rocks and mountains, Stendhal is moved by striking, unusual shapes. We again see how the landscapes, materialized in fiction, relate to the inner landscapes of Stendhal's imagination.

Stendhal admires, as is well know, <sup>(54)</sup> natural growth. Gina loves Lake Como for the following reason:

Le lac de Côme, se disait-elle, n'est point environné, comme le lac de Genève, de grandes pièces de terre bien closes et cultivées selon les meilleures méthodes, choses qui rappellent l'argent et la spéculation. Ici de tous côtés je vois des collines d'inégales hauteurs couvertes de bouquets d'arbres plantés par le hasard, et que la main de l'homme n'a point encore gâtés et forcés à rendre du revenu. (55)

The phrase par le hasard stresses the importance of spontaneity for Stendhal. By contrasting natural growth with commercial speculation, he suggests that admiration for the former is a mark of the âme d'élite. This is confirmed later in the novel, when Fabrice displays a similar appreciation of spontaneous growth:

.... Fabrice se laissait attendrir par les aspects sublimes ou touchants de ces ~~forêts~~<sup>forêts</sup> des environs du lac de Côme. Ce sont peut-être les plus belles du monde; je ne veux pas dire celles qui rendent le plus d'écus neufs, comme on dirait en Suisse, mais celles qui parlent le plus à l'âme. (56)

In both passages, the italics help to emphasise the opposition rêverie/argent. One notices that the trees, like the mountains discussed earlier, are

described in very little detail: their interesting contours and natural growth are the only points of note. Certain commonplace adjectives, closely allied to Romantic conventions (sublimes, touchants, belles), are again used to describe a reaction personal to Stendhal. These adjectives help to convey the beauty of rêverie and suggest that the landscape itself is less important than the exquisite experience it evokes.

Although Stendhal prefers lush foliage, such as he finds in England,<sup>(57)</sup> any tree interesting enough to grip his imagination may encourage him to dream. He writes of his arrival in Paris:

N'avoir pas de montagnes perdait absolument  
Paris à mes yeux.

Avoir dans les jardins des arbres taillés  
l'achevait.

Toutefois, ce qui me fait plaisir à distinguer  
aujourd'hui (en 1836), je n'étais pas injuste pour  
le beau vert de ces arbres.

Je sentais, bien plus que je ne me le disais  
nettement: leur forme est pitoyable, mais quelle  
verdue délicieuse et formant masse avec de  
charmants labyrinthes où l'imagination se  
promène! (58)

The mutilation of the trees recalls the celebrated reference<sup>(59)</sup> to lopped trees at the beginning of Le Rouge. Stendhal is moved by the deep green colour of the foliage and by the interesting hollows made by the leaves. The wandering of his gaze in the intricacies of the foliage underlines the vivid nature of his imagination.

As far as individual trees are concerned, Stendhal's preference for certain species probably stems from their power to invite rêverie.<sup>(60)</sup> He admires the chestnut for its striking shape and thick foliage.<sup>(61)</sup> The orange-tree holds a special place in his work.<sup>(62)</sup> Its association with



Italy and with love helps to explain its importance as an adjunct to rêverie. When Clélia dreams by the open window, she is looking out on a grove of orange-trees.<sup>(63)</sup> The sight of an orange-tree is seen to render rêverie less sad. Significantly, it is in the presence of an orange-tree that Octave almost succeeds in confessing his secret to Armance.<sup>(64)</sup> The tree has a soothing influence, encouraging him to plunge into long periods of rêverie. Orange-trees are present when Stendhal dreams on the Janiculum<sup>(65)</sup> and when Fabrice dreams in the clocher<sup>(66)</sup> and in the Tour Farnèse.<sup>(67)</sup> They exert a calming influence on the protagonist: his rêverie moves away from agitation towards the prospect of happiness.

(iv) Water

Stendhal views water, like mountains and trees, from one of two angles. He may be surrounded by water or he may survey it from a distance. In the former case, water promotes rêverie by distancing him from humanity, in rather the same way as a lofty hill-top or a leafy forest. At Saint-Malo, the tourist goes out in a boat, absorbed in his reading of La Princesse de Clèves and oblivious of the world.<sup>(68)</sup> This situation exemplifies the ultimate form of withdrawal: the protagonist is enclosed by the boat, which in turn is enclosed by the water. It is an instance of the "complexe de Jonas" discussed by G. Bachelard and G. Durand.<sup>(69)</sup>

The motion of a boat, reflecting the movement of the water, is particularly conducive to rêverie. Stendhal recalls such experiences in the Souvenirs d'Egotisme: "Que de fois, balancé sur une barque solitaire par les ondes du lac de Côme, je me disais avec délices: Hic captabis frigus opacum."<sup>(70)</sup> The gentle rocking of the boat provides

a sense of security and physical well-being. The quotation from Virgil's First Eclogue suggests that the movement of the boat has the same soothing effect as the rhythms of poetry.

A comparable situation is found when Fabrice dreams beside Lake Como. He chooses to sit on a rock jutting out into the lake, thereby surrounding himself with the protective presence of water. The lapping waves at his feet replace the movement of a boat:

... l'âme de Fabrice ne put résister à cette  
beauté sublime; il s'arrêta, puis s'assit sur un  
rocher qui s'avancait dans le lac, formant comme  
un petit promontoire. Le silence universel  
n'était troublé, à intervalles égaux, que par la  
petite lame du lac qui venait expirer sur la  
grève. (71)

The tranquillity of the setting emphasises the protective function of the water. The regular sigh of the ripples dying on the beach suggests the gentle drifting of Fabrice's rêverie. As M. Raymond has remarked in connection with Rousseau, "... l'eau symbolise la rêverie elle-même, toujours instable et fluide, où pensées et images s'interpénètrent, s'enchaînent, où l'existence fuit insensiblement." (72)

As part of a panorama, water appeals to Stendhal's imagination in different ways. Fast-flowing streams, such as Henry Brulard admires in Grenoble, (73) attract the gaze of the traveller-narrator at the beginning of Le Rouge. (74) The gaze of the traveller-narrator follows the winding streams into the distance, just as his imagination drifts away into rêverie. The movement of the water here seems to encourage the meanderings of the imagination.

Stendhal claims that he is first moved by the beauty of still water at Rolle <sup>(75)</sup> during his crossing of the Saint-Bernard. <sup>(76)</sup> Whereas fast-flowing streams convey life and gaiety, still water seems to comfort and console. <sup>(77)</sup> It encourages meditation, as both J.-P. Richard <sup>(78)</sup> and K. Ringger <sup>(79)</sup> have suggested.

Stendhal's interest in the sea seems to have been underestimated. V. Del Litto, for example, comments upon Stendhal's stay in Civitavecchia as follows, "La mer n'était ni apaisement ni consolation, car Stendhal était davantage sensible aux horizons fermés par une ligne de montagnes qu'à la mouvante plaine liquide." <sup>(80)</sup> This statement appears to conflict with Stendhal's earlier declaration, "J'ai éprouvé que la vue d'une belle mer est consolante," <sup>(81)</sup> and with his later remark in *Lamiel*, "... on entrevoit à droite entre les arbres qui couvrent les campagnes la mer, la mer sans laquelle aucun paysage ne peut se dire parfaitement beau." <sup>(82)</sup> The latter comment is curious and suggests that Stendhal may be using the term "sea" loosely for "water".

The proximity of the sea fills Stendhal with "grandes idées d'immensité." <sup>(83)</sup> In a passage entitled *Rivages de la Mer*, he describes his meditations on the sea-shore. The vast expanse of water encourages him to reflect, firstly, upon the events of his life and, secondly, upon the past glories and failures of mankind. The alternating rise and fall of the waves suggest the movement of his *rêverie*:

Je me suis assis tout à fait du bord de la mer.  
L'écume des vagues venait mourir à mes pieds, et  
lorsque la vague était un peu plus forte, j'étais  
mouillé. Un pas de plus, et je n'étais plus.  
J'étais sur le bord de l'éternité. <sup>(84)</sup>

In the *Duchesse de Palliano*, a story largely translated from the Italian, Stendhal inserts a reference to the sea not found in the original. He

recounts how the presence of the sea encourages the duchess to dream of her love for Marcel Capece: "A la chute du jour, elle venait attendre la brise de mer sur les collines charmantes qui s'élèvent au milieu de ces bois et du sommet desquelles on aperçoit la mer à moins de deux lieues de distance."<sup>(85)</sup> By adding this detail to the story, Stendhal indicates his own interest in the sea as an adjunct to rêverie.

Rain is only occasionally found to evoke rêverie in Stendhal. He writes, in 1801, "La pluie me dispose à cette divine tendresse que je sentais en Italie." A few years later, he recalls: "... ces sentiments délicieux que me donnaient une pluie, un brouillard, etc., quand j'étais dans le pays des chimères, sur les femmes. Ce temps, que nous eûmes en revenant à Marseille, me rappela Milan."<sup>(86)</sup> Rain is seen to be associated with a specific occasion in the past rather than generally evocative of rêverie.

(v) Season of the year

Although Stendhal tends to describe rather briefly landscapes which evoke rêverie, he indicates the season of the year and the time of day with some precision. In Ernestine, his description moves from a clear indication of the time and season to a vague recalling of the beautiful setting. By progressing from the precise to the general, he suggests Ernestine's gradual surrender to rêverie: "Un soir de printemps, le jour allait finir, Ernestine était à sa fenêtre; elle regardait le petit lac et le bois qui est au-delà; l'extrême beauté de ce paysage contribuait peut-être à la plonger dans une sombre rêverie."<sup>(87)</sup>

A similar precision with regard to season of the year is found throughout Stendhal's work. The rêverie of Armance and Octave in the



woods of Andilly takes place in summer.<sup>(88)</sup> Julien's happiness at Vergy covers the summer months from spring to early autumn.<sup>(89)</sup> The outings to the Chasseur Vert occur on fine summer evenings,<sup>(90)</sup> while Fabrice's rêverie by the lake is situated "au mois de juin."<sup>(91)</sup> Lamiel opens in the late summer when the apple-trees of Normandy are green and spreading.<sup>(92)</sup>

Stendhal's preference for the months of warmth, growth and clarity is confirmed by an examination of his references to spring and autumn. The latter tend to evoke rêverie, not because they are transitional seasons, bathed in mist and uncertainty, but because they herald or prolong the summer. An entry in his diary reads: "Le temps était superbe, ce beau temps de septembre si puissant sur moi et qui me convie à aimer."<sup>(93)</sup> Although J. Sagne<sup>(94)</sup> has regarded the spring as Stendhal's favourite season and J.-P. Richard<sup>(95)</sup> has stressed the autumn, the above remarks suggest that, as far as rêverie is concerned, the summer months are most favourable. For this is the time of the year when the air is warm and clear, when the vegetation is flourishing and when the lakes are calm. Stendhal's predilection for the summer as the season of rêverie clearly stems from personal preferences and contrasts sharply with the partiality for hazy, autumnal landscapes displayed by the Romantics and Verlaine.

(vi) Time of day

Stendhal usually indicates time of day with the same precision as season of the year. Throughout his work the evening is particularly important for rêverie. The daydreams of Henry Brulard occur, "... à la tombée de la nuit, à ce moment de rêverie ...,"<sup>(96)</sup> which is later repeated as, "... à la tombée de la nuit, qui souvent pour moi est encore

un moment d'émotion tendre ..."(97) Armance and Octave, like Mme de Chasteller and Lucien, walk in the woods in the evening.<sup>(98)</sup> The same time of day finds Julien beneath the tilleul and Fabrice beside the lake.<sup>(99)</sup> This combination of summer warmth and twilight becomes a characteristic feature of many scenes of Stendhalian rêverie.

The sky, which generally serves to highlight natural features,<sup>(100)</sup> assumes increased importance at twilight. The forest of Burelviller is illuminated by the dying rays of the setting-sun:

Rien n'était plus tendre, plus occupant, plus d'accord avec le soleil qui se couchait derrière les grands arbres de la forêt. De temps à autre, il lançait quelque rayon qui perçait au travers des profondeurs de la verdure et semblait animer cette demi-obscurité si touchante des grands bois. (101)

The sharp contrast of light and darkness recalls Stendhal's preference for sharp outlines in respect of physical features.

Although Stendhal generally prefers a combination of light and darkness, just as he favours a combination of limited and extensive area, periods of rêverie may occur in complete darkness. Several critics have stressed the protection afforded to the Stendhalian protagonist by night.<sup>(102)</sup> But, so far as I am aware, no writer has shown how the impression of space given by darkness tends to encourage a wide ranging form of rêverie. Night closes in, as Julien dreams in the cave, "Au milieu de cette obscurité immense, son âme s'égarait dans la contemplation de ce qu'il s'imaginait rencontrer un jour à Paris."<sup>(103)</sup> The verb s'égarer and the adjective immense suggest how darkness widens the scope of rêverie in the same way as an extensive panorama or the vast expanse of the sea. Fabrice's reflections are equally wide-ranging when he spends the night by the lake.<sup>(104)</sup>

Daybreak is rarely found as an adjunct to rêverie in Stendhal. When dawn is mentioned, it usually marks the end of rêverie, serving to bring the hero back to reality. This occurs as Fabrice dreams by the lake:

Déjà l'aube dessinait par une faible lueur blanche  
les pics des Alpes qui s'élèvent au nord et à  
l'orient du lac de Côme... Fabrice suivait de  
l'oeil toutes les branches de ces montagnes sublimes,  
l'aube en s'éclaircissant venait marquer les vallées  
qui les séparent en éclairant la brume légère qui  
s'élevait du fond des gorges. (105)

Fabrice's wandering gaze suggests his lingering thoughts before he pulls himself together and sets out for Grianza. The disappearance of the mist and darkness, driven away by the dawn, appears symbolic of the end of his rêverie.

## II. NON-VISUAL STIMULI

### (i) Sound

Certain sounds, particularly those associated with a natural setting, encourage rêverie in Stendhal. Julien's susceptibility to the gentle rustling of leaves is well known.<sup>(106)</sup> The same sound accompanies the rêverie of Octave and Armance in the woods of Andilly: "Le bruissement léger des feuilles agitées par le vent du soir semblait prêter un nouveau charme à leur silence."<sup>(107)</sup>

Water, like vegetation, appeals to Stendhal both visually and aurally. As a child, his imagination is stirred by the "bruit du Guiers,"<sup>(108)</sup> and by the "perspective du Drac mugissant au pied du rocher."<sup>(109)</sup> In later years, he is often moved by the gentle sound of water. The fountains of St. Peter's in Rome, with their soft, regular cadence, encourage him to dream.<sup>(110)</sup> Similarly, the regular beat of the waves at Recco and the gentle sigh of the ripples on Lake Como<sup>(111)</sup> contribute to the onset of rêverie.<sup>(112)</sup>

Henry Brulard is deeply moved by the ringing of church bells in Grenoble.<sup>(113)</sup> His later ecstasy at Rolle is encouraged by the sound of bells across the lake: "... le son de la cloche était une ravissante musique qui accompagnait mes idées et leur donnait une physionomie sublime."<sup>(114)</sup> As Julien wanders round the cathedral of Besançon, the bell suddenly begins to sound: "Elle sonnait à pleine volée; ces sons si pleins et si solonnels émurent Julien. Son imagination n'était plus sur la terre."<sup>(115)</sup> In the latter example, the bell loses the melancholy associations of still water and fills Julien with courage. His imagination plunges into the future, "... l'âme de Julien, exaltée par ces sons si mâles et si pleins, errait dans les espaces imaginaires."<sup>(116)</sup>

Stendhal can also be moved by the sound of birds. He writes, in 1811, "En me trouvant seul au milieu du Colisée et entendant chanter les oiseaux qui nichent dans les herbes qui ont crû sur les dernières arcades, je ne pus retenir mes larmes."<sup>(117)</sup> Bird-song, here associated with the Colosseum and hence with the past, is tinged with sadness. The sound of Clélia's birds, which moves Fabrice during his imprisonment in the Citadel, contains the same element of sadness and suggests the ultimate impossibility of their love.<sup>(118)</sup>

(ii) Smell

Stendhal is particularly sensitive to the scent of flowers. A mixture of incense and rose leaves aids Julien's rêverie in the cathedral of Besançon.<sup>(119)</sup> When the tourist dreams by the Pont du Gard, the scent of wild flowers contributes to his emotion.<sup>(120)</sup> In these examples scent intensifies the emotion evoked by aural or visual means.



I do not think that Stendhal's affection for the scent of cigars has been noticed by critics. Thus, as Julien walks outside his lofty dungeon lost in rêverie, he likes to smoke: "Il passait ces dernières journées à se promener sur l'étroite terrasse au haut du donjon, fumant d'excellents cigares que Mathilde avait envoyé chercher en Hollande par un courrier ..." (121) Lucien occupies himself similarly, as he dreams beneath Mme. de Chasteller's window: "Dans l'obscurité profonde, Mme. de Chasteller distinguait quelquefois le feu du cigare de Leuwen." (122) Cigar smoke, like the scent of flowers, has a calming, soothing effect.

Visual stimuli, as the distribution of the present chapter suggests, occur most frequently as adjuncts to rêverie in the work of Stendhal. The gaze is particularly attracted by natural features of distinctive shape and outline. This insistence on sharp definition in connection with rêverie seems peculiarly Stendhalian and relates to the precise and vivid nature of the author's imagination. Stendhal's personal response to visual stimuli is underlined by his idiosyncratic reaction to snow and by his choice of warm summer evenings as a privileged time for rêverie.

The most favourable situation for Stendhalian rêverie occurs when the protagonist is protected, usually by a closed room, a lofty hill-top, a leafy forest or a boat on the water, but, at the same time, is in contact with a vast panorama through a window or an aperture of some kind. This combination of limited and extensive area suggests the combination of freedom and security necessary for the free rein of the Stendhalian imagination.

Non-visual stimuli, particularly sounds and scents, tend to play a supporting rôle, while touch and taste<sup>(123)</sup> are rarely found in connection with rêverie, perhaps because they are by nature incapable of allowing the protagonist to distance himself from the source of his emotion.

1. *International Review in History of Psychology*, 1959, pp.141 - 143.
2. *Les Jours de l'année* (Paris: Hachette, 1913), pp.14 - 24.
3. *Le sentiment de la durée chez l'homme et chez l'animal* (Strasbourg: Bailly, 1917).
4. *op.cit.*, pp.51 - 54; *ibidem*, pp.55 - 56, *ibidem*.
5. *op.cit.*, pp.122 - 123.
6. "Quelques réflexions sur Stendhal psychologue," in *Revue de Stendhal* (Paris: Librairie de la Sorbonne, 1957), pp.10 - 14.
7. *ib.*, p.10; *ib.*, IV, p.122.
8. *ib.*, I, p.125.
9. *ib.*, I, pp.1 - 2.
10. *ib.*, I, pp.126-127; *ib.*, I, pp.127 - 128; *ib.*, I, pp.128 - 129.
11. *ib.*, I, p.129.
12. *ib.*, I, p.130.
13. *ib.*, I, p.131.
14. *ib.*, I, p.132.
15. *ib.*, IV, p.134.
16. *ib.*, I, p.135.
17. *ib.*, IV, p.136.
18. *ib.*, I, p.137.
19. *ib.*, I, p.138.
20. *ib.*, I, p.139.

NOTES TO CHAPTER THREE

1. For a discussion of this term, v. M. Raymond, "J.-J. Rousseau: Deux aspects de sa vie intérieure," Ann. R., XXIX (1941-42), pp.36 - 37; G. Poulet, Etudes sur le temps humain, I (Paris: Plon, 1950), Chapter X; J. Staronbinski, La transparence ..., pp.196 - 200.
2. V.R., I, p.18. For a discussion of this process, v. R.N. Coe, "Stendhal and the Art of Memory," in Currents of Thought in French Literature: Essays in Memory of G.T. Clapton (Oxford: Blackwell, 1965), pp.145 - 163.
3. Les Idées de Stendhal (Paris: Mercure de France, 1910), pp.24 - 25.
4. Le sentiment de la nature dans l'oeuvre de Stendhal (Strasbourg: Heitz, 1932).
5. op.cit., pp.51 - 54, darkness; pp.65 - 68, altitude.
6. op.cit., pp.177 - 79.
7. "Quelques réflexions sur Stendhal paysagiste," in Première Journée du Stendhal Club (Lausanne: Editions du Grand-Chêne, 1965), pp.35 - 36.
8. J, III, p.282. cf ibid., IV, p.209.
9. RN, I, p.125.
10. HB, I, pp.1 - 3.
11. CI, I, pp.126-28; CP, I, pp.287 - 293; cf. J.-P.Richard, op.cit., p.66
12. op.cit., pp.31 - 33.
13. op.cit., p.93.
14. AM, I, p.149.
15. LL, IV, p.164.
16. CP, II, p.17.
17. v. V. Brømbert, op.cit., pp.91-94.
18. RN, II, p.452.
19. v. E. Abravanel, "Stendhal à la recherche du temps perdu," SC, No.20 (1963), p.305.
20. v. A.A. Eustis (ed), Le Rouge et le Noir (New York: Laurel Language Library, 1963), Introduction, p.20.

21. HB, II, p.28.
22. Stendhal: les structures thématiques de l'oeuvre et du destin (Paris: S.E.D.E.S., 1969), p.69.
23. HB, I, pp.226-27; ibid., p.246.
24. For a discussion of the voyeur theme in Stendhal, v. J.-P. Richard, op.cit., pp.50 - 51; J. Starobinski, L'Oeil Vivant, pp.230 - 31; G. Durand, op.cit., pp.200 - 228; P. Trout, La vocation romanesque de Stendhal (Paris: Editions universitaires, 1970), pp.78 - 83.
25. LL, II, p.245.
26. CI, I, pp.134 - 35.
27. CP, II, p.46.
28. ibid., p.97.
29. RN, II, p.396.
30. CP, I, pp.287 - 293.
31. RN, I, pp.126 - 27.
32. op.cit., pp.65 - 68.
33. RN, I, p.11.
34. ibid., p.12.
35. A la recherche du temps perdu (Paris: Gallimard, 1954), III, p.377.
36. RNF, II, p.167
37. CP, II, p.101.
38. RN, I, p.111.
39. op.cit., p.78.
40. "Contribution à une topologie du bonheur chez Stendhal," SC, No.62 (1974), p.160.
41. HB, I, p.1.
42. CP, I, pp.48 - 49.
43. RNF, I, p.65.
44. RN, I, p.126.



45. HB, II, p.82.
46. RNF, I, p.7; cf ibid., p.66.
47. CP, I, p.49.
48. ibid., p.277.
49. J, III, p.2.
50. RN, I, p.12.
51. ibid., p.86.
52. v. J. Sagne, op.cit., pp.18 - 20; J. Wayne - Connor, "L'arbre de Fabrice et l'abbé Blanès", DIV, No.292 (1954), pp.493 - 500; G. Durand, op.cit., pp.179 - 180; R. Chessex, "Un touriste qui aime les arbres", SC, No.65 (1974), pp. 17 - 36.
53. L, p.169; cf CP, I, p.276.
54. v. J. Sagne, op.cit., p.20; R. Chessex, art.cit., p.21, "Stendhal apprécie les arbres grands et gros, bien venus, dans leur plein développement."
55. CP, I, pp.48 - 49.
56. ibid., p.297.
57. SE, p.81; RN, I, p.13.
58. HB, II, pp.276 - 77.
59. RN, I, pp.13 - 14.
60. v. R. Chessex, art.cit., pp.19 - 22, who notes the frequency with which Stendhal refers to various species of tree.
61. J, III, p.282.
62. v. S. Haig, "Sur les orangers de La Chartreuse de Parme", SC, No.53 (1971), pp.27 - 30; J. Bellemin-Noel, "Le motif des orangers dans La Chartreuse de Parme", Litt, No.5 (1972), pp.26 - 33.
63. CP, II, p.47.
64. A, p.277.
65. HB, I, p.2.
66. CP, I, p.288.

67. ibid., II, p.129, p.131.
68. MT, II, p.76.
69. G. Bachelard, La Terre et les Réveries du Repos (Paris: Corti 1948) pp.129 - 182; G. Durand, op.cit., pp.183 - 84.
70. SE, p.72.
71. CP, I, p.276.
72. "La rêverie selon Rousseau ...", p.81.
73. HB, I, p.196; II, p.175.
74. RN, I, p.12.
75. Shown to be Vevey by E. Abravanel, "La Cloche de Rolle", SC, No.17 (1962), pp.43 - 46.
76. HB, II, p.337.
77. CP, I, p.274.
78. op.cit., p.78.
79. art.cit., p.160.
80. HB, I, Préface, P II.
81. AM, I, p.177.
82. L, p.169.
83. J, III, p.123.
84. RNF, II, Annexes, p.604. cf. P. Martino, "Quand Stendhal méditait, au clair de lune, sur les 'rivages de la mer'," DIV, No.283 (1952), pp.359 - 462.
85. CI, I, p.104.
86. J, II, p.184 cf. ibid., I, p.115.
87. AM, II, Supplément, p.304.
88. A, p.153.
89. RN, I, p.85.
90. LL, II, p.292; III, pp.4 - 5.

91. CP, I, p.277.
92. L, pp.169 - 170.
93. J, III, p.60.
94. op.cit., pp.28 - 29.
95. op.cit., p.76.
96. HB, II, p.226.
97. ibid., p.240.
98. A, pp.153 - 57; LL, II, pp.291 - 95; III, pp. 5 -11.
99. RN, I, p.117; CP, I, pp.276 - 77.
100. v.sup., pp. 85-6.
101. LL, II, p.291.
102. v. J.-P. Richard, op.cit., pp.51 - 54; G. Durand, op.cit., p.181; M.-C. Garnaud, op.cit., pp.112 - 113.
103. RN, I, pp. 126 - 27.
104. CP, I, pp.276 - 77.
105. ibid., I, p.277. cf. LL, II, p.249.
106. v.sup., p. 85.
107. A, p.155.
108. HB, I, p.196.
109. ibid., II, p.175.
110. PR, I, p.128.
111. v.sup., p. 90.
112. v.sup., p. 89.
113. HB, I, p.60.
114. ibid., II, p.337.
115. RN, I, p.331.
116. ibid., p.332.

117. J, III, p.313.
118. CP, II, pp.101 - 102.
119. RN, I, p.331.
120. MT, II, p.149.
121. RN, II, p.427.
122. LL, II, p.265.
123. Associations between taste and the onset of rêverie, important in Proust, are rarely found in the work of Stendhal. One notable exception occurs in the Journal, when Stendhal describes his extase after dining: "... seul et sans gêne, avec d'excellents épinards au jus et de bon pain." (I, p.147). Associations between touch and the onset of rêverie are similarly infrequent. There is however an example in Le Rouge, when Julien dreams, "... pressant doucement cette main qui lui plaisait comme parfaitement jolie ..." (I, p. 117; cf A, p.157). But, for the most part, the sensations of touch and taste seem to evoke too violent a reaction on the part of Stendhal to permit the tranquillity necessary for rêverie.



## CHAPTER FOUR

ADJUNCTS TO RÊVERIE: ARTS

La vue de tout ce qui est extrêmement beau,  
dans la nature et dans les arts, rappelle le  
souvenir de ce qu'on aime, avec la rapidité de  
l'éclair. (1)

The quotation from De l'Amour underlines the parallelism of nature and the arts as adjuncts to rêverie. Stendhal suggests that the beauty of a work of art depends not on its intrinsic merits but on its power to stir the imagination. This notion, which partly explains the continuing underestimation<sup>(2)</sup> of Stendhal's art criticism, has been examined from various angles. J. Méliat<sup>(3)</sup> and H. Delacroix<sup>(4)</sup> have emphasised Stendhal's similar reaction to painting and music, while J.-P. Richard<sup>(5)</sup> has seen the arts as Stendhal's means of reconciling his opposing tendresse and sécheresse. R.N. Coe<sup>(6)</sup> has concentrated on the arts as catalysts of the mémoire sensible and G. Mouillaud<sup>(7)</sup> has stressed their unity in three passages from Henry Brulard. M. Crouzet<sup>(8)</sup> has taken Stendhal's view of art and music as a basis for the deduction of his literary aesthetics. Since these critics have demonstrated the link between the arts and rêverie, the present chapter will concentrate, not on the way in which the arts evoke rêverie in Stendhal, but on those aspects of music, art and literature which tend to be associated with its appearance throughout his work. In moving beyond the passive enjoyment of the arts to cover the rôle of rêverie in Stendhal's creative process, my aim is to provide a fuller account of music, art and literature as adjuncts to rêverie than has hitherto been attempted.

I. MUSIC

... on ne jouit réellement de la musique que par les rêveries qu'elle inspire. (9)

Stendhal clearly judges the excellence of a piece of music by its power to evoke rêverie. A brief musical phrase may evoke rêverie in the same way as rustling leaves or running water, "... la seule douceur des sons, quand ils seraient privés de toute mélodie, donne un plaisir bien réel, même aux âmes les plus sauvages." (10) The quality of the sound, its douceur, proves important. Stendhal considers the Germans particularly susceptible to the quality of certain notes: "Au milieu des forêts de la Germanie, il suffit à ces âmes rêveuses de la beauté des sons, même sans mélodie, pour redoubler l'activité et les plaisirs de leur imagination vagabonde." (11) The lingering beauty of the notes seems to create a sense of spaciousness, inviting rêverie in the same way as a vast panorama.

The music of Mozart, as J.P. Harthan has stressed, (12) tends to evoke a gentle sadness in Stendhal. He writes, in 1809, "Mozart ne me plaît que lorsqu'il a exprimé une mélancolie douce et rêveuse." (13) Mozartian music, thanks to its languorous quality, is seen to foster a vague, imprecise rêverie, inseparable from a "continuing sense of loss." (14) Stendhal feels that Mozart achieves this effect through his "grosses notes et ... mesures lentes." (15) The adjectives grosses and lentes suggest solemnity, melancholy, and a sense of spaciousness which leaves the imagination free to wander at will.

Despite the criticism of Stendhal's limitations in the realm of musical appreciation, he does distinguish between good and bad performances. As Lucien and Mme. de Chasteller dream in the forest, the background is

occupied by "... des cors de Bohême qui exécutaient d'une façon ravissante une musique douce, simple, un peu lente."<sup>(16)</sup> The quality of the music, like a Stendhalian landscape, is described in general terms. The adjective ravissante serves to suggest, as so often in connection with nature, the effect of the stimulus upon the protagonist. A bad performance may hinder the bond between composer and listener. In La Chartreuse, for example, a poor rendering of Mozart means that the music is unable to convey its tenderness and melancholy to Fabrice: "Par bonheur, une symphonie de Mozart horriblement écorchée, comme c'est l'usage en Italie, vint à son secours et l'aida à sécher ses larmes."<sup>(17)</sup>

A piece of music, by the combination of its notes, may indicate the substance of rêverie more precisely. Whereas the quality of music helps to plunge the listener into rêverie, its composition, like the contours of rocks and forests, tends to determine the direction which it will take. Stendhal describes how, in 1805, a combination of notes evokes his mistress.<sup>(18)</sup> The serenade which Fabrice overhears in the Citadel guides his imagination towards thoughts of Clélia.<sup>(19)</sup> The lack of detail in the description of the music is worthy of note: too much emphasis would detract from the importance of its effect on the protagonist.

Stendhal considers that Italian music, and, in particular, the work of Cimarosa, best conveys the nuances of emotion. A passage from Cimarosa moves Julien at the opera, directing his thoughts towards Mathilde, "... les accents divins du désespoir de Caroline dans le Matrimonio Segreto le firent fondre en larmes."<sup>(20)</sup> The music of Cimarosa

has a similar effect upon Fabrice, inviting absorption in dreams about Clélia, "Fabrice tint bon aux premières mesures, mais bientôt sa colère s'évanouit, et il éprouva un besoin extrême de répandre des larmes."<sup>(21)</sup> As R. Lowe has pointed out, Stendhal finds Cimarosa particularly moving because his "mélodies tendres et délicieuses," which invite rêverie, are highlighted through contrast with his "gaieté et piquant italien."<sup>(22)</sup> This juxtaposition of comedy and tenderness largely explains Stendhal's susceptibility to opera buffa. The insistence on life and gaiety in connection with rêverie strikes one as peculiarly Stendhalian.

The examples already quoted suggest the importance of the voice as an adjunct to rêverie. One senses however that, for Stendhal, the quality of the voice is less crucial than the singer's ability to experience the emotion expressed. He admires Mme. Pasta because of her "chant qui part du coeur".<sup>(23)</sup> The singing of Mme. Catalani, though technically faultless, usually fails to rouse him, because, "... le ciel a oublié de placer un coeur dans le voisinage de ce gosier sublime."<sup>(24)</sup> This longing for a sense of communion with a sympathetic âme d'élite perhaps explains Stendhal's preference for opera. The human voice creates a bond both between composer and listener and between singer and audience.

Although expression in singing is essential for rêverie the libretto is not unimportant. After mentioning expression, Stendhal continues: "Le second avantage de la voix, c'est la parole; elle indique à l'imagination des auditeurs le genre d'images qu'ils doivent se figurer."<sup>(25)</sup> The way in which the libretto may guide the imagination is seen in Le Rouge.



After spending the first act of the opera lost in rêverie, Mathilde is roused by the words of a particular melody: "L'héroïne de l'opéra disait: Il faut me punir de l'excès d'adoration que je sens pour lui, c'est trop l'aimer!"<sup>(26)</sup> These words, which Mathilde finds applicable to her own situation, help to focus her rêverie more precisely. Stendhal goes on to say: "La cantilène, pleine d'une grâce divine, sur laquelle était chantée le maxime qui lui semblait faire une application si frappante à sa position, occupait tous les instants où elle ne songeait pas directement à Julien."<sup>(27)</sup> When Mathilde arrives home, the words of the opera continue to absorb her attention. By quoting the precise Italian words from the libretto, Stendhal underlines the way in which they guide her imagination:

De retour à la maison, quoi que pût dire  
madame de la Mole, Mathilde prétendit avoir la  
fièvre et passa une partie de la nuit à répéter  
cette cantilène sur son piano. Elle chantait  
les paroles de l'air célèbre qui l'avait charmée:

Devo punirmi, devo punirmi,  
Se troppo amai, etc. (28)

The importance of words as a guide for rêverie is emphasised negatively in Stendhal's discussion of Haydn. He feels that the latter's symphonies would evoke rêverie more powerfully if furnished with an explanatory title.<sup>(29)</sup>

Visual stimuli likewise help music to evoke rêverie. Opera achieves its powerful effect upon the Stendhalian imagination partly because it combines music with acting. A description of his emotion at Rovigo reveals that facial expressions, and, particularly, those of the eyes, are conducive to rêverie.<sup>(30)</sup> In this example visual stimuli take precedence over the music as adjuncts to rêverie. The music plays a

supporting rôle, as so often happens when auditory stimuli occur in a natural setting.

Ballet, like opera, achieves its effect through a combination of visual and auditory stimuli. The movements of the dancers guide the imagination: "Chaque imagination fait parler à sa manière ces personnages qui se taisent."<sup>(31)</sup> Stendhal admires Duport's performance in the ballet of Cendrillon because his steps convey the whole range of human emotion.<sup>(32)</sup> The costume and décor of opera and ballet contribute to their effect upon the imagination. Stendhal records his first impression of La Scala in extremely visual terms.<sup>(33)</sup> This personal impression is later transformed into a general precept.<sup>(34)</sup> Here we see that the setting, like the libretto, suggests the substance of rêverie more clearly than the music alone. From these indications, it becomes clear that music as an adjunct to rêverie in Stendhal is more dependent upon accompanying visual stimuli than has usually been suggested.

## II. ART

Un tableau plaît parce qu'il guide l'imagination  
et la conduit à se figurer la scène dont il présente  
quelques traits. (35)

Several critics have stressed that Stendhal sees the function of art, like that of music, as the evocation of rêverie.<sup>(36)</sup> Although art appears less frequently than music as an adjunct to rêverie in the fictional works, its comforting rôle is seen, for instance, when Mosca withdraws among his paintings to soothe his jealousy,<sup>(37)</sup> or when Clélia retires to her art gallery to dream of Fabrice.<sup>(38)</sup> The art-forms most conducive to rêverie may be deduced from the non-fictional works.

The peintres-miroirs,<sup>(39)</sup> those artists who seek to produce a faithful representation of reality, move Stendhal deeply. He confesses his admiration for certain paintings of the Florentine School.<sup>(40)</sup> Some miniatures, painted by a portrait artist in Milan, fire his imagination, because, in his eyes, they offer an exact reproduction of Lombardy beauty.<sup>(41)</sup> The impression of reality is so intense that, for Stendhal, the intervention of the artist is not felt at all. That he is looking at a representation, not a living person, means that his gaze can wander at will, recreating the situation of voir sans être vu found in connection with landscapes.<sup>(42)</sup>

Representations of natural settings may evoke rêverie in the same way. Henry Brulard admires a landscape painting in the studio of M. le Roy not as a work of art but as an indication of what awaits him in the future.<sup>(43)</sup> Although the subject matter chosen by certain landscape painters displeases Stendhal, the paintings of the Dutch School are to his taste:

Reproduire exactement la nature, sans art, comme un miroir, c'est le mérite de beaucoup de Hollandais, et ce n'est pas un petit mérite; je le trouve surtout délicieux dans le paysage. On se sent tout à coup plongé dans une rêverie profonde, comme à la vue des bois et de leur vaste silence. On songe avec profondeur à ses plus chères illusions; on les trouve moins improbables; bientôt on en jouit comme de réalités. On parle à ce qu'on aime, on ose l'interroger, on écoute ses réponses. Voilà les sentiments que me donne une promenade solitaire dans une véritable forêt. (44)

The phrase sans art should be noted. Stendhal admires the Dutch paintings because, in his opinion, the artist is absent from his work and he (Stendhal) consequently feels himself a part of the scene represented,

exactly as if he were gazing upon a natural landscape.

Stendhal contrasts the artist whom he finds absent from his work with the artist who, in painting, idealises reality in accordance with his personal vision of beauty. The portraits of Leonardo da Vinci, for example, please him because they idealise reality and concentrate not on outward features but on the inner qualities of the soul, "... il ... cherchait l'âme encore plus que les traits de ses charmants modèles." (45) A sense of communion is established between the onlooker and the âme d'élite conceived by the artist. This happens with certain paintings of the Venetian School, which move Stendhal, "... parce qu'ils expriment des sentiments nobles et touchants, et qu'ils nous mettent en relation, pour un instant, avec des êtres, tels que nous nous figurons que nous voudrions les rencontrer dans la société..." (46) This bond between artist and audience recalls that found earlier in the sphere of music. Stendhal himself makes the comparison: "Le caractère en peinture est comme le chant en musique; on s'en souvient toujours, et l'on ne se souvient que de cela." (47)

Stendhal finds the expression of the eyes in painting particularly conducive to rêverie. He especially admires a look of tender innocence which allows him to sympathise with the emotions of the artist himself.

A painter's powers of expression are enhanced for Stendhal by his use of clair-obscur. Through a skilful distribution of light and shadow, the artist can entice the gaze away from the foreground towards the distance beyond. The merging of light and shadow in the background gives an impression of spaciousness, (48) encouraging the free rein of the imagination:



La magie des lointains, cette partie de la peinture qui attache les imaginations tendres, est peut-être la principale cause de sa supériorité sur la sculpture. Par là elle se rapproche de la musique, elle engage l'imagination à finir ses tableaux ...

Le Poussin, par ses paysages, jette l'âme dans la rêverie; elle se croit transportée dans ces lointains si nobles, et y trouver ce bonheur qui nous fuit dans la réalité. (49)

For Stendhal, the greatest exponent of clair-obscur is undoubtedly Correggio. (50) Shadowy effects in painting, like darkness in a landscape, (51) are seen to promote an expansive, wide-ranging form of rêverie. Stendhal considers that Correggio's greatest triumph is to have achieved the indistinct effect of clair-obscur not merely in the backgrounds of his paintings but overall. The whole work entices the imagination away from reality: "Les tableaux de Corrège semblent recouverts de six pouces de cristal." (52)

Although many critics have deplored Stendhal's insensitivity to colour, (53) a link between the use of colour in painting and rêverie can be found. A few bright colours, like a brief musical phrase, (54) may stir the imagination. (55) The blurring of the colours gives an impression of unimpeded vision in the same way as the merging of light and shadow.

Stendhal regards Correggio not only as the greatest exponent of clair-obscur but as, "L'homme qui a su rendre, par des couleurs, certains sentiments auxquels nulle poésie ne peut atteindre, et qu'après lui Cimarosa et Mozart ont su fixer sur le papier." (57) The linking of certain colours with certain emotions appears earlier in the Journal. Stendhal finds an art gallery boring: "Je m'en vais. Seulement je m'arrête devant deux tableaux de Pésarèse dont la couleur cendrée est

d'accord avec la douce extase de mon âme."<sup>(58)</sup> The view that certain colour combinations and certain pieces of music coincide and harmonize with certain moods and feelings seems to herald the later correspondances of Baudelaire.

Architecture initially seems to move Stendhal less than painting,<sup>(59)</sup> and sculpture<sup>(60)</sup> virtually not at all, to the extent that we have omitted it from our discussion. Nevertheless the references to architecture in the fictional works, and, in particular, its appeal for Julien and Lucien,<sup>(61)</sup> suggest that it is not an "art qui le touche si peu," as thought by G. Merler,<sup>(62)</sup> but a genre which attracts him increasingly throughout life. In the opinion of D. Wakefield, Stendhal displays a "natural understanding of architecture, perhaps more than of painting."<sup>(63)</sup>

The outline of a building against the sky, like the contours of rocks and trees,<sup>(64)</sup> attracts Stendhal. The silhouette of St. Peter's at dusk emphasises its grandeur:

De la table où j'écris je vois les trois quarts de Rome; et, en face de moi, de l'autre côté de la ville, s'élève majestueusement la coupole de Saint-Pierre. Le soir, lorsque le soleil se couche, je l'aperçois à travers les fenêtres de Saint-Pierre et, une demi-heure après, ce dôme admirable se dessine sur cette teinte si pure d'un crépuscule orangé surmonté au haut du ciel de quelque étoile qui commence à paraître. (65)

Stendhal's position, gazing through a window at a panoramic expanse, parallels the situation of voir sans être vu frequently found in connection with landscapes: the combination of security and freedom favours the flight of the imagination.<sup>(66)</sup>

Stendhal likes the interior of an edifice to convey an impression of spaciousness. The tourist writes of Saint-Etienne in Bourges:

Tout ce que je puis dire de l'intérieur de cette vaste cathédrale, c'est qu'elle remplit parfaitement son objet. Le voyageur qui erre entre ses immenses piliers est saisi de respect: il sent le néant de l'homme en présence de la divinité. (67)

As in a landscape, <sup>(68)</sup> the combination of darkness and open space encourages a wide-ranging form of rêverie.

Columns attract Stendhal, partly because they emphasise area, as in the previous example, and partly because they possess an intrinsic beauty of their own. <sup>(69)</sup> The shape of the column conveys emotion and creates a bond between onlooker and architect in rather the same way as the expression of the human voice in music. This comparison presents itself to Stendhal in Milan:

Ce qui me plaît le plus à Milan, ce sont les cours dans l'intérieur des bâtiments. J'y trouve une foule de colonnes, et, pour moi, les colonnes sont en architecture ce que le chant est à la musique. (70)

### III. LITERATURE

Although Stendhal discusses literature in less detail than art and music, <sup>(71)</sup> he clearly regards its function as the evocation of rêverie. He tells Pauline, in 1801, "Pour moi, quand je lis Racine, Voltaire, Molière, Virgile, l'Orlando Furioso, j'oublie le reste du monde." <sup>(72)</sup> By naming poets and dramatists together, he suggests that the literary genre is less important than the emotion evoked.

Any form of literature - prose, drama or poetry - may invite rêverie through its subject matter. As a boy, Stendhal regards literature primarily as a representation of reality, admiring those works with

which he can identify:

... quand je lisais la vie de Saint-Preux, de Brutus, de Gracchus, d'Othello, d'Henri V, je me disais: à leur place j'en aurais fait autant, et je repassais celles de mes actions qui par leur motif ressemblaient aux leurs. Tout me faisait donc trouver du charme dans cette étude, mère et nourrice des douces rêveries. (73)

It is the subject matter which grips the imagination rather than the literary qualities of the work. Henry Brulard is moved by a cheap novel, just as he is moved by the painting of nude bathers in the studio of M. le Roy: "Mes rêveries furent dirigées puissamment par la Vie et les aventures de Mme de ..., roman extrêmement touchant ..." (74) Julien will similarly regard the Confessions and the Mémorial de Sainte-Hélène as faithful representations of life and Mina Wanghen will believe that the masterpieces of French literature give an exact picture of Paris.

This notion of literature, and particularly the novel, as a representation of reality disturbs Stendhal in later life. He feels that, when one identifies with another, one loses one's spontaneity, saying of the Italians: "... c'est le manque de la lecture des romans et presque de toute lecture qui laisse encore plus à l'inspiration du moment." (75) The same theme is exploited at greater length in Rome, Naples, et Florence:

Dans les pays à romans, l'Allemagne, la France, etc., la femme la plus tendre, dans les moments du plus grand abandon, imite toujours un peu la Nouvelle Héloïse ou le roman à la mode ... Le beau naturel, chez les femmes, est donc toujours altéré dans les pays à roman. (76)

The danger of rêverie based on the subject matter of a literary work is demonstrated in Le Rouge. Whereas Mme. de Rênal, who has read little, acts spontaneously, Julien and Mathilde lead inauthentic lives, because



their reading encourages them to imitate the life of another. A similar lack of spontaneity is the result of Mina's false ideas about Paris.

While De l'Amour stresses the danger of regarding literature as a representation of reality, at the same time it suggests the type of pleasure that literature can afford. Stendhal writes:

La rêverie de l'amour ne peut se noter. Je remarque que je puis relire un bon roman tous les trois ans avec le même plaisir. Il me donne des sentiments conformes au genre de goût tendre qui me domine dans le moment, ou me procure de la variété dans mes idées, si je ne sens rien. (77)

For Stendhal, the true rôle of literature, like that of art and music, is not to encourage the reader to follow a model but to intensify his own pleasures and emotions.

Stendhal admires those works which give an insight into human nature. The characters of Shakespeare move him deeply, "Ses personnages sont la nature même ..." (78) The same authenticity appeals to him in the "dialogues si vrais et si passionnés qui forment la partie la plus entraînante des poésies d'Homère." (79) The sincere expression of human emotion encourages Stendhal to move beyond the work and sympathise with the author. The tourist, after reading the writings of Grégoire de Tours, feels that all differences of time and station between himself and the bishop have disappeared: "De ma vie la lecture de Grégoire de Tours ne m'a donné autant d'idées. Quelle candeur! et c'était un évêque!" (80)

This sense of transparency between author and reader is enhanced, for Stendhal, by the introduction of petits faits vrais, short, striking details which fire the imagination. He admires the comment about the swallows' nest in Macbeth which relieves tension at a crucial point in the action:

Quoi de plus froid en apparence que cette observation que les hirondelles font leurs nids dans les lieux remarquables par la pureté de l'air?

Et rien n'avertit l'homme de sa misère plus vivement, rien ne le jette dans une rêverie plus profonde et plus sombre ...

Voilà l'art de passionner les détails, triomphe des âmes sublimes, et ce qu'il faut se détacher de faire sentir au vulgaire. (81)

Stendhal is convinced that a petit fait vrai such as this evokes rêverie more powerfully than the long descriptions of Walter Scott. (82) M.

Leuwen tells his son: "Plus de détails, plus de détails, il n'y a d'originalité et de vérité que dans les détails." (83)

The communion between author and audience is bound up for Stendhal with the question of style. He favours what E. Talbot has called a "greater transparency of the medium" (84) achieved through an unadorned style. The tourist is moved by Caesar's prose for this very reason:

César est le seul livre qu'il faille prendre en voyageant en France; il rafraîchit l'imagination fatiguée et impatientée par les raisonnements biscornus qui vous arrivent de tous les côtés, et qu'il faut écouter avec attention. Sa simplicité si noble fait un contraste parfait avec les politesses contournées dont la province abonde. (85)

Stendhal's strictures against the high flown style of Rousseau, Mme. de Staël and Chateaubriand (86) underline his conviction that literary artifice prevents the author communicating with the reader. He dislikes the use of Alexandrines in drama, (87) feeling that everyday language best conveys the nuances of human emotion.

That Stendhal turns increasingly from poetry to prose in his chosen authors (88) perhaps reflects his feeling that versification is an artifice which hinders the communion of author and reader. But he

does find the rhythms of poetry evocative of rêverie. His reciting of the Eclogues in a boat on Lake Como has already been mentioned.<sup>(89)</sup> Virgil, the "Mozart des poètes,"<sup>(90)</sup> moves him by the douceur of his hexameters, which invite a drifting, vaguely melancholy form of rêverie. Byron's Parisina encourages a mood of laissez-aller in Stendhal and his companions: "Nos coeurs étaient si pleins, qu'être attentifs à quelque chose de nouveau, quelque beau qu'il fût, devenait un effort trop pénible, nous aimions mieux rêver au sentiment qui nous occupait."<sup>(91)</sup> This gentle, drifting rêverie may be evoked by the poetic rhythms of certain prose works. Although Stendhal deplores the high flown style of the Confessions and La Nouvelle Héloïse, he is moved, in spite of himself, by their harmonious flow. He eventually admits:

Si quelqu'un m'eût parlé des beautés de la Suisse, il m'eût fait mal au coeur; je sautais les phrases de ce genre dans les Confessions et l'Héloïse de Rousseau, ou, plutôt, pour être exact, je les lisais en courant. Mais ces phrases si belles me touchaient malgré moi. <sup>(92)</sup>

#### IV. ARTISTIC CREATION

Stendhal tends to view the artist as an âme d'élite, absorbed in the visions of his imagination. He writes of Haydn: "... il vivait tout entier à son art, et loin des pensées terrestres,"<sup>(93)</sup> and of Le Dominiquin: "Ordinairement plongé dans une rêverie profonde, il songeait à des choses plus belles qu'il ne pouvait les exécuter ..."<sup>(94)</sup> Artists clearly differ from other âmes d'élite because they succeed in expressing their rêverie in concrete form.<sup>(95)</sup> The process by which rêverie is transmuted into art is explained by Stendhal in an early letter to Pauline:

Une ame grande et qui conçoit les jouissances célestes se les figure dans la vie, et les attend ensuite lorsqu'elle voit qu'elles n'y sont pas ... Alors, ces jouissances acquièrent un charme de plus par le regret de ne pouvoir les trouver; on se les détaille pour se consoler, et, par là, on devient capable de les peindre. Voilà par où ont passé Jean-Jacques, Racine, Shakespeare, Virgile, etc., etc., et tous les grands génies sensibles. (96)

Critics have long recognised that Stendhal's writings express his rêverie.<sup>(97)</sup> C. Liprandi, in a discussion of Stendhal's creative process, has described it not as an exuberant outpouring of the imagination, in the manner of Balzac, but as a "rêverie évocatrice qui revit et refait le vrai plutôt qu'elle ne crée du possible ou du vraisemblable."<sup>(98)</sup> A similar opinion has been expressed by R.N. Coe, who sees Stendhal's method of composition as a reworking of the past in the context of the mémoire sensible.<sup>(99)</sup>

Although most critics have accepted that Stendhal's works are a form of rêverie, they have not noticed that writing helps to intensify this rêverie. As Stendhal dreams beside the sea at Recco, he takes out a pencil and begins to note his reflections. The act of writing plunges him more deeply into rêverie. He confesses the following day that: "Aujourd'hui, j'ai presque honte de ce que j'écrivais hier soir au crayon, sur mon agenda, et encore plus des sentiments qui m'agitaient et que je ne savais comment écrire."<sup>(100)</sup> The tourist similarly discovers that writing serves as an adjunct to rêverie. He finds that it has a more powerful effect upon the imagination than reading:

Ecrire ce journal le soir, en rentrant dans ma petite chambre d'auberge, est pour moi un plaisir beaucoup plus actif que celui de lire. Cette occupation nettoie admirablement mon imagination de toutes les idées d'argent, de toutes les sales méfiances que nous décorons du nom de prudence. (101)



The tourist's discovery reflects the observation made by Stendhal in writing his diary. After an entry for March 1812, he declares: "J'étais transporté des plus douces illusions en écrivant ceci."<sup>(102)</sup>

The rôle of rêverie in the production of a major work may be deduced from Stendhal's comments on the composition of La Chartreuse. The novel itself is a long rêverie, as Stendhal suggests when he tells Balzac: "J'ai dicté le livre que vous protégez en 60 ou 70 jours. J'étais pressé par les idées."<sup>(103)</sup> The pages already written inspire further rêverie, which forms the substance of the ensuing chapters. He informs Balzac: "... en lisant les trois ou quatre dernières pages du chapitre de la veille, le chapitre du jour me vient."<sup>(104)</sup> This method of composition, whereby rêverie encourages writing which in turn encourages rêverie, is seen by Stendhal as his habitual method of working. Rather than following a plan, he abandons himself to his musings, turning back on the events already recorded in accordance with the wanderings of his memory and imagination. He declares in the Art de composer les romans: "Je ne fais point de plan... La page que j'écris me donne l'idée de la suivante: ainsi fut faite La Chartreuse."<sup>(105)</sup> This constant emotional response to his own composition is linked, as V. Brombert has suggested,<sup>(106)</sup> with the ironic interventions found throughout the novels. It might also help to explain Stendhal's affection for "para-stories,"<sup>(107)</sup> that is, secondary stories running counter to the main body of the text.

The Stendhalian hero tends to connect rêverie and writing in the same way as Stendhal himself.<sup>(108)</sup> After longing for a room hung with mirrors in which to dream, Octave stresses the need for privacy, lest any intruder discovers, "... ce que j'écris pour guider mon âme dans ses

moments de folie."<sup>(109)</sup> Writing, which channels Octave's thoughts in certain directions, helps to soothe his agitation. That he writes in an abbreviated form, transposing the letters into Greek characters, indicates, as J.-M. Gleize has suggested,<sup>(110)</sup> that he has no intention of communicating his thoughts to the outside world. It would seem that the act of composition stems from an inner compulsion dictated by the intensity of his rêverie.

As Julien dreams in the hill-top cave, envisaging the glorious future which awaits him in Paris, he is suddenly moved to write: "Il eut l'idée de se livrer au plaisir d'écrire ses pensées, partout ailleurs si dangereux pour lui. Une pierre carrée lui servait de pupitre. Sa plume volait..."<sup>(111)</sup> The speed with which Julien writes suggests the swift movements of his thoughts. His action is clearly dictated by the intensity of his rêverie and not by a desire that his work should be read: "Avant de quitter la petite grotte, Julien alluma du feu et brûla avec soin tout ce qu'il avait écrit."<sup>(112)</sup>

Julien's compositions in Paris reflect the changing direction of his rêverie. He writes about the chirurgien-major, one of the major influences on his childhood.<sup>(113)</sup> He also composes a "petit mémoire justificatif arrangé en forme de conte" describing his relationship with Mathilde.<sup>(114)</sup> Writing plunges Julien deeper into rêverie, "Son imagination, préoccupée du récit qu'il venait de composer, était toute aux pressentiments tragiques. Il s'était vu saisi par des domestiques, garrotté, conduit dans une cave, avec un baïllon dans la bouche ..." <sup>(115)</sup> Julien's emotional response to his own composition parallels Stendhal's reaction to the completed pages of La Chartreuse. He is, "Emu de son propre conte comme un auteur dramatique..." <sup>(116)</sup>

Although Lucien is described as an artist,<sup>(117)</sup> his rêverie is never seen to result in artistic creation. This may stem from the fact that rêverie occurs less frequently in Lucien Leuwen than in the earlier novels.<sup>(118)</sup>

The link between rêverie and artistic creation reappears in La Chartreuse. Fabrice's "extases d'amour" in the Citadel encourage him to express his love for Clélia on a copy of Saint Jérôme.<sup>(119)</sup> His ardent longing to be reunited with her in death inspires him to compose a sonnet.<sup>(120)</sup> Probably the most important example of rêverie as a source of artistic creation in La Chartreuse occurs after Fabrice's escape from the Citadel. His memories of Clélia encourage him to paint pictures of Parma. It is entirely in keeping with Fabrice's childhood experience<sup>(121)</sup> that he should choose to express himself through the medium of art. Gina finds him absorbed in his work: "Son petit salon, changé en atelier, était encombré de tout l'appareil d'un peintre à l'aquarelle, et elle le trouva finissant une troisième vue de la tour Farnèse et du palais du gouverneur."<sup>(122)</sup> Painting consoles Fabrice, just as the composition of Henry Brulard brings comfort to Stendhal.<sup>(123)</sup>

Whereas the major Stendhalian heroes have no thought of an eventual audience, Stendhal's works are, of course, written for the most part with the reader in mind. Since Stendhal sees the function of art as the evocation of rêverie, he naturally considers that his rôle as an artist is to evoke rêverie in those for whom he writes. The tourist feels that his anecdotes will help the reader to dream: "Dans ces moments de philosophie rêveuse où l'esprit, non troublé par aucune passion, jouit avec une sorte de plaisir de sa tranquillité, et

réfléchit aux bizarreries du coeur humain, il peut prendre pour base de ses calculs des histoires telles que celle-ci."<sup>(124)</sup> A strikingly similar formula occurs in the opening pages of Vittoria Accoramboni. Stendhal declares: "Quand par hasard, courant la poste seul à la tombée de la nuit, on s'avise de réfléchir au grand art de connaître le coeur humain, on pourra prendre pour base de ses jugements les circonstances de l'histoire que voici."<sup>(125)</sup> Stendhal's literary works thus become a dialogue between the rêverie of the author and the rêverie of the âmes sensibles who are his audience. His declared intention in writing De l'Amour could be regarded as his principal aim in all his works. In it he tells the reader: "... vous y trouverez des moments d'illusion et ... vous fermerez le volume pour vous livrer à la rêverie."<sup>(126)</sup>

Works of art thus tend to evoke rêverie in Stendhal by uniting author and audience in a privileged experience. For Stendhal the creative process is itself a form of rêverie and therefore the work of art becomes a means of communicating between author and audience. It allows two âmes d'élite to unite in the privileged experience of rêverie.



NOTES TO CHAPTER FOUR

1. AM, I, p.63.
2. v., inter al, H. Berlioz, Mémoires (Paris: Calmann-Levy, 1881), I, p.215; J.-P. Richard, op.cit., p.79; F. Fosca, De Diderot à Valéry: les écrivains et les arts visuels (Paris: Albin Michel, 1960), pp.36-46; G. Mouillaud, "Le Rouge et le Noir" de Stendhal : Le roman possible (Paris : Larousse, 1973), p.211.
3. op.cit., pp.40-104.
4. La psychologie de Stendhal (Paris: Félix Alcan, 1918), pp.188-234.
5. op.cit., pp.78-106.
6. "... Stendhal paysagiste," pp.35-48;  
"... Art of Memory", pp.153-163.
7. op.cit., pp.210-215.
8. "Stendhal et les signes", Rom, No.3 (1972), pp.56-77.
9. VR, II, p.325.
10. VHMM, p.223.
11. VR, I, p.12.
12. "Stendhal and Mozart", Music and Letters, XXVII (1946), pp.174-79.
13. J, II, p.313.
14. R.N. Coe, "... Art of Memory", p.159.
15. VR, I, p.49.
16. LL, II, p.291.
17. CP, II, p.323.
18. JL, II, p.204.
19. CP, II, p.126.
20. RN, II, p.337.
21. CP, II, pp.321-22.
22. v. R. Lowe, "Henri Beyle and Domenico Cimarosa", FR, xxxiii (1959-60), pp.334-340; "L'admiration de Stendhal pour Cimarosa", Etudes classiques, xxxii (1964), pp.162-68.
23. VR, II, p.154.
24. ibid., p.90, Note 2. cf. RNF, I, p.23.
25. VR, II, p.132.

26. RN, II, p.222.
27. ibid., p.222.
28. ibid., p.223.
29. VHMM, p.85.
30. RNF, II, pp.214-215.
31. Stendhal: Voyages en Italie (Paris: Gallimard, 1973), p.40. cf. L. Vaillat, "Le théâtre: Stendhal ballettomane", Le Figaro Littéraire (20 septembre, 1947).
32. RNF, I, p.390.
33. RNF, I, p.8, cf. CORR, I, p.16.
34. VR, II, p.172.
35. M, iv, p.128.
36. v. inter al., J. Mélià, op.cit., p.40; H. Delacroix, op.cit., pp.223-24; P. Berthier, "Stendhal et le clair-obscur", AP, 51, 2-3 (1967), p.169; D. Wakefield, "Art Historians and Art Critics XI: Stendhal", Burlington Magazine (December, 1975), p.809.
37. CP, II, p.80.
38. ibid., p.360.
39. For a definition of this term, v. RS, p.258.
40. RNF, I, p.365.
41. ibid., p.118.
42. v.sup., Chapter iii, pp. 79-80
43. HB, I, p.237.
44. RS, p.258.
45. HP, I, p.230.
46. M, IV, p.129.
47. HP, II, p.227.
48. v. J.-P. Richard, op.cit., p.83; R.N. Coe, "... Stendhal paysagiste", pp.42-45.
49. HP, I, p.152.
50. v. P. Jourda, L'émotion stendhalienne et Le Corrège (Paris: Leroux, 1934); cf AM, I, p.153; VHMM, p.108.

51. v.sup., Chapter iii, pp. 93.
52. HP, I, p.133.
53. v., inter al, P. Merimée, HB, par un des quarante (Paris: La Connaissance, 1920), p.12; P. Arbelet, La Jeunesse de Stendhal (Paris: Champion, 1914), I, p.378, H. Martineau, "... la peinture?", p.19; D. Wakefield, "Stendhal and Delécluze at the Salon of 1824", in the Artist and the Writer in France (Oxford: Clarendon Press, 1974), p.85.
54. v.sup., pp. 105.
55. v. J.-P. Richard, op.cit., p.86.
56. ibid., p.86.
57. RNF, I, p.176.
58. J, III, p.178. cf. HP, I, p.135.
59. J, III, pp.227-228.
60. Stendhal, initially at least, seems to misunderstand the purpose of sculpture, expecting it to evoke rêverie in the same way as painting. He writes in 1816:

"Les plus belles nuances de l'âme sont rendues par les yeux, miroirs de l'âme dans la vie habituelle. La couleur y fait beaucoup. La sculpture ne pourrait y atteindre, car elle n'en rend pas la partie principale. Et les nuances de mouvement des paupières ne sont pas remarquées sur le marbre. La sculpture se refuse à l'expression des nuances. Les nuances des passions ne se manifestent pas par des mouvements de muscles."  
(J, IV, pp.177-78).

But certain works of sculpture do move Stendhal, particularly the works of Canova, as pointed out by P. Jourda ("Stendhal et Canova", in Nouvelles Soirées du Stendhal Club (Paris: Mercure de France, 1950), pp.198-217). Stendhal describes his response to two angels, sculptured by Canova, as follows:

C'est surtout à l'approche de la nuit que la beauté de ces anges paraît céleste. Ils me rappelaient le souvenir de la Nuit du Corrège, à Dresde. En arrivant à Rome, c'est auprès du tombeau des Stuarts qu'il faut venir essayer si l'on tient du hasard un coeur fait pour sentir la sculpture. La beauté tendre et naïve de ces jeunes habitants du ciel apparaît au voyageur longtemps avant qu'il puisse comprendre celle de l'Apollon du Belvédère ..."  
(PR, I, p.165).

61. RN, II, p.396, p.436; LL, II, p.306, IV, p.67.
62. "Connaissance et communication chez Stendhal", SC, No.61 (1973), p.22.
63. Stendhal and the Arts (London: Phaidon Press, 1973), p.27.
64. v.sup., Chapter iii, pp. 77-8 & 87.
65. PR, I, p.16.
66. v.sup., Chapter iii, pp-79-80 & *passim*.
67. MT, I, p.347.
68. v.sup., Chapter iii, pp. 93
69. PR, I, p.187; II, p.22.
70. RNF, I, p.107.
71. v. M. Crouzet, art.cit., p.56.
72. CORR, I, p.30.
73. JL, II, p.39.
74. HB, I, p.256. cf. ibid, p.237.
75. AM, I, p.234.
76. RNF, I, p.140.
77. AM, I, p.65.
78. J, I, p.273.
79. RS, p.90.
80. MT, I, p.372.
81. HP, I, p.169. cf. J, I, p.262.
82. RS, p.244.
83. LL, IV, p.169.
84. "Author and audience: a perspective on Stendhal's concept of literature", NCFS (Spring-Summer 1974), p.120.
85. MT, I, p.37.



86. v. V. Brombert, "... lecteur de Rousseau", passim; J.Félix-Faure, Stendhal lecteur de Mme. de Staël (Aran: Eds. du Grand Chêne, 1974), p.16; G. Rannaud, "Le Moi et l'Histoire chez Chateaubriand et Stendhal", RHLF, (1975), passim.
87. VHMM, p.311, Note; RS, p.247.
88. v. E. Talbot, art.cit., p.120.
89. v.sup., Chapter iii, pp. 83-9.
90. HP, II, p.340.
91. RNF, I, pp.266-67.
92. HB, II, p.340.
93. VHMM, p.144.
94. M, IV, p.404.
95. v. H. Martineau (ed), Mélanges d'Art (Paris: Divan, 1932), p.43, "Remarquez bien que je ne dis pas que tous les gens passionnés sont de bons peintres; je dis que tous les grands artistes ont été des hommes passionnés."
96. CORR, I, pp.190-91.
97. v., inter al., L. Blum, Stendhal et le Beylisme (3rd ed.; Paris: Albin Michel, 1947), p.73; P. Martino, Stendhal (Paris: Boivin, 1934), p.188; V. Brombert, Stendhal et la voie oblique: l'auteur devant son monde romanesque (Paris: P.V.F., 1954), p.114; S. Gilman, The Tower as Emblem (Frankfurt-am-Mein: V. Klostermann, 1967), p.20.
98. Stendhal, le Bord de l'Eau et la Note Secrète (Avignon: Aubanel, 1949), p.185.
99. "... Art of Memory", passim.
100. RNF, II, Annexes, p.607.
101. MT, I, p.311.
102. J, IV, p.10.
103. CORR, III, p.394.
104. ibid., p.398.
105. JL, III, p.210.
106. "Creation and self-knowledge", RR, XLIII (1952), pp.190 - 197.

107. v. B.F. Bart, "Hypercreativity in Stendhal and Balzac", NCFS (Fall-Winter 1974), pp.18-39.
108. cf. S. Felman, La "folie" dans l'oeuvre romanesque de Stendhal (Paris: J. Corti, 1971), pp.70-71; G. Mouillaud, op.cit., pp.218-219, who have examined the love of writing displayed by Octave and Julien.
109. A, p.32.
110. "Stendhal, le travail du texte", Rom, I (1971), pp.119-120.
111. RN, I, p.126.
112. ibid., p.127.
113. v.inf., Chapter vii, p. 197.
114. RN, II, p.186.
115. ibid., pp.186-87.
116. ibid., p.187.
117. v.inf., Chapter viii, Note 85.
118. v.Appendix I.
119. CP, II, p.218.
120. ibid, p.145.
121. v.inf., Chapter ix, p. 268.
122. CP, II, p.217.
123. HB, I, p.12, "... j'écris, je me console, je suis heureux."; p.20, "Voyages, grandes et terribles amours, consolations en écrivant des livres de 1814 à 1830".
124. MT, I, p.65.
125. CI, I, p.5.
126. AM, II, p.392.

## CHAPTER FIVE

CATEGORIES OF <sup>^</sup>RÉVERIE

The richness and variety concealed within the Stendhalian notion of <sup>^</sup>rêverie is suggested in a discussion of L'Italienne in Algeri, where Stendhal explains Rossini's hold over his audience as follows:

Mais, attentif à ne pas leur demander longtemps le même genre de <sup>^</sup>rêveries, à peine leur a-t-il inspiré les sentiments les plus nobles par la belle mélodie : Intrepido/Il tuo dover adempi, qu'il songe à les délasser par : Sciocco tu ridi ancora. (1)

By explaining Rossini's success in this way, Stendhal shows that, for him, the term <sup>^</sup>rêverie does not denote a single experience, but indicates a state which may assume different characteristics at different times. As early as 1954, J.-P. Richard<sup>(2)</sup> isolated future-directed and past-directed <sup>^</sup>rêverie in Stendhal, while, more recently, G. Mouillaud<sup>(3)</sup> differentiated between the Stendhalian roman, based on future time, and the Stendhalian fantasme, divorced from time. M.-C. Garnaud<sup>(4)</sup> stressed the many nuances of Stendhalian <sup>^</sup>rêverie, which ranges from <sup>^</sup>rêverie romantique to méditation. But, despite these indications of the richness of <sup>^</sup>rêverie in Stendhal, no detailed and systematic study has appeared and many critics<sup>(5)</sup> have continued to regard <sup>^</sup>rêverie as a uniform theme within the works. The present chapter endeavours, therefore, to provide a thorough investigation of the substance of <sup>^</sup>rêverie in Stendhal, and, at the same time, to achieve a fuller understanding of Stendhalian <sup>^</sup>rêverie by contrast and comparison with analogous terms. Réverie will be considered, firstly, in connection with future time; secondly, in connection with past time; and, finally, in its timeless aspects. It must be remembered that these divisions are in no way rigid since one

form of Stendhalian rêverie frequently overlaps and merges with another.

# I. FUTURE - DIRECTED RÊVERIE

Stendhal's visions of the future tend to focus on the complementary poles of gloire and amour. He himself makes the comparison with J.-J. Rousseau, "qui m'a donné the character loving and the g's love." (6)

## (i) Gloire

Stendhal's espagnolisme (7) colours his view of the future. Influenced by books and by his Great Aunt Elisabeth, the young Henry Brulard postulates a world of heroes. Like Jean-Jacques of the Confessions, he imagines himself a part of this world: "J'étais rempli des héros de l'histoire romaine, je me voyais un jour un Camille ou un Cincinnatus, ou tous les deux à la fois." (8) By exaggerating and distorting the future these rêveries héroïques (9) or rêveries espagnoles (10) compensate for the monotony of contemporary reality. But already one senses a certain ambivalence in Stendhal's attitude : there is a suggestion that the distorting possibilities of this sort of rêverie may lead to disappointment in the face of reality.

Throughout life, Stendhal attributes rêveries héroïques to those whom he admires. Crescentius is the "homme généreux qui avait rêvé la liberté," (11) while Napoleon is an "homme extraordinaire, un coeur enflammé pour la gloire et brûlant de donner des victoires à la République." (12) This same générosité will be found in the fictional heroes of Stendhal and indulgence in rêveries héroïques will become a mark of the âme d'élite.



Among literary figures, Stendhal considers Don Quichotte particularly susceptible to this type of rêverie. He sees him as "toujours rempli d'imaginations romanesques et touchantes" and "toujours nourrissant son âme de quelque contemplation héroïque et hasardée."<sup>(13)</sup> In this description two points are worth noting: firstly, the terms imaginations romanesques et touchantes and contemplation héroïque et hasardée provide an explanatory gloss on what has formerly been called rêveries héroïques, suggesting the combination of extravagance and tenderness characteristic of Stendhalian espagnolisme; and, secondly, they are both terms that describe Stendhal's own fiction and therefore suggest, as has been seen earlier,<sup>(14)</sup> that Stendhal's creative works are a more sophisticated extension of rêverie.

Disappointment, which Rousseau<sup>(15)</sup> finds inherent in all future-directed rêverie, is particularly acute for Stendhal in the case of rêveries héroïques. Henry Brulard is shocked to discover that Paris is not as he has dreamed.<sup>(16)</sup> We notice again that rêveries héroïques have a certain ambivalence : they are the mark of an âme supérieure, but they may also be a source of distress and even failure to engage with reality.

More disappointing than the setting is what J.-P. Bruyas has termed the "hiatus entre le moi et le monde,"<sup>(17)</sup> that is to say, the failure of society to assume the heroic role assigned to it by the imagination. An early letter to Pauline describes this in language akin to that of Rousseau, "... je haïssais les hommes tels qu'ils sont, à force de chérir des êtres chimériques, tels que Saint-Preux, milord Edouard, etc. Quelquefois je croyais en trouver, je me livrais à eux,

ils me trompaient..."<sup>(18)</sup> Stendhal's irony is again evident: rêverie has both a negative and a positive value for him, as has emerged frequently in the course of this thesis.

The third and final way in which reality fails to satisfy the heroic expectations of the imagination is perhaps the most interesting. Whereas Rousseau rarely doubts his own self and blames external factors for the disappointment of his dreams, Stendhal appears more aware of his shortcomings. As a boy, he allows himself to settle a duel without fighting. This cowardly action brings home the discrepancy between his real self and his heroic self-image:

Cela blessait toutes mes rêveries espagnoles,  
comment oser admirer le Cid après ne s'être pas  
battu? Comment penser aux héros de l'Arioste?  
Comment admirer et critiquer les grands  
personnages de l'histoire romaine dont je relisais  
souvent les hauts faits dans le doux Rollin?<sup>(19)</sup>

The rhetorical questions, with the repetition of comment, convey the boy's lack of comprehension, although this time the source of disappointment lies not in the setting or in society but in himself.

This feeling of bewilderment, followed by disappointment with setting, society and self, forms, of course, a regular feature of Stendhal's fictional world. Mina Wanghen finds Paris very different from her expectations.<sup>(20)</sup> The rhetorical questions, together with the repetition of the adjective aimable in successive lines, suggest Mina's confusion. Her disappointment is similar to that of Fabrice after the collapse of his heroic myth.<sup>(21)</sup> In the latter example, as elsewhere in Stendhal, the terms illusions and châteaux en Espagne are found in connection with future-directed rêverie. Both expressions help

to convey the unreality of such daydreams. In Le Rose et le Vert, for example, the visions of the young are described as the "illusions si riantes de la première jeunesse,"<sup>(22)</sup> while the term châteaux en Espagne is earlier defined by Stendhal as follows: "ancien proverbe pour marquer une chose impossible : faire des châteaux en Espagne."<sup>(23)</sup>

Whereas disappointment prompts Rousseau to abandon the heroic myth and immerse himself ever deeper in the past,<sup>(24)</sup> Stendhal retains his rêveries héroïques throughout life. He admires Don Quichotte because, despite repeated failures, he never abandons his faith in the future: "Au moment où le premier (Don Quichotte) devait être détrompé par le non-succès de ses imaginations d'hier, il est déjà occupé de ses châteaux en Espagne d'aujourd'hui."<sup>(25)</sup> The terms imagination and châteaux en Espagne, which suggest the hopelessness of Don Quichotte's daydreams, underline his love of rêverie for its own sake: the capacity for rêverie and illusion is recognized as a necessary corrective to "vieillesse morale." Stendhal's irony thus constantly plays round the whole concept of rêverie; he sees it both as a positive, even necessary, attribute of the superior soul and as a negative feature, hampering the happiness and self-fulfilment of the superior soul. The dual necessity of both the capacity for rêverie and the capacity for successful and full engagement with reality is central in Stendhal. The conflicts which it engenders and the irony with which this is treated will be shown further in the course of the thesis.

Closely allied to Stendhal's rêveries héroïques are longings for a more worldly form of gloire, sometimes designated by the term rêveries brillantes.<sup>(26)</sup> The pictorial quality inherent in most future-directed

rêverie is revealed in Stendhal's vision of himself as a wealthy banker:

"J'aurai donc, garçon, 26.000 fr. de rente, et je serai dans le monde Beyle, épicurien, riche banquier, et s'amusant à faire des vers."<sup>(27)</sup>

The flimsiness of this daydream is suggested by its association with the term châteaux en Espagne: "Tous ces résultats, isolés des raisons qui les prouvent, ont l'air de châteaux en Espagne..."<sup>(28)</sup>

Visions of wealth connect with dreams of social advancement. In 1808, Stendhal contrasts his position with that of Martial Daru: "... moi ici, faisant quelquefois des châteaux en Espagne et me voyant commissaire des guerres dans trois mois..."<sup>(29)</sup> The recurrence of châteaux en Espagne, as a synonym for rêverie, suggests the impossible nature of Stendhal's dreams of success and advancement.

The type of success most desired by Stendhal is that of literary fame. When he was a child, "Le bonheur suprême était de vivre à Paris faisant des livres avec cent louis de rente."<sup>(30)</sup>

Although rêveries brillantes, like rêveries héroïques, exaggerate and distort reality,<sup>(31)</sup> they do not inevitably lead to disappointment. After describing the deflation of his heroic myth at the Ecole Centrale, Stendhal makes the following exception, "Ce désappointement, je l'ai eu à peu près dans tout le courant de ma vie. Les seuls bonheurs d'ambition en ont été exempts, lorsque, en 1812, je fus auditeur et quinze jours après inspecteur du mobilier..."<sup>(32)</sup>

Dreams of success, like dreams of heroism, accompany Stendhal throughout life.<sup>(33)</sup>

Like Stendhal, the protagonists of the novels never completely abandon their visions of the future. The case of Julien Sorel is particularly instructive. At the end of the novel, when his rêveries



brillantes are nullified by the proximity of death, Julien proves incapable of living entirely au jour le jour. We shall see in due course that he continues to dream of the future, for he determines to die in a glorious manner entirely befitting his own self-image. <sup>(34)</sup>

(ii) Amour

As a child, Stendhal longs to "faire des comédies comme Molière et vivre avec une actrice." <sup>(35)</sup> The balance between the two parts of the sentence suggests the close link between dreams of gloire and dreams of amour, frequently referred to as rêveries tendres. A passage from Les Cenci describes the latter type of rêverie thus, "Le Don Juan n'a jamais de plaisir ... par les douces rêveries ou les illusions d'un coeur tendre." <sup>(36)</sup> The phrase illusions d'un coeur tendre helps to define Stendhal's understanding of rêveries tendres.

Dreams of love directed towards the future fall into two categories. Firstly, there are dreams of future happiness with the person whom one already knows and loves. Stendhal writes of lovers such as Saint-Preux and Werther: "... ils songent à ce qu'ils aiment et font des châteaux en Espagne habités par le bonheur." <sup>(37)</sup> The synonym châteaux en Espagne suggests that such daydreams often meet with disappointment. Secondly, rêveries tendres may focus on an ideal figure unknown to the hero. Henry Brulard dreams of Paris:

Mon idée fixe en arrivant à Paris, l'idée à laquelle je revenais quatre ou cinq fois le jour et surtout à la tombée de la nuit, à ce moment de rêverie, était qu'une jolie femme, une femme de Paris bien autrement belle que Mme. Kubly ou ma pauvre Victorine, verserait en ma présence ou tomberait dans quelque grand danger duquel je la sauverais, et je devais partir de là pour être son amant. <sup>(38)</sup>

The length of the sentence is striking, especially since Stendhal usually indicates the substance of rêverie briefly. Rêveries tendres are seen to be inseparable from rêveries héroïques. These two types of rêverie together form what G. Mouillaud has termed the Stendhalian roman.<sup>(39)</sup>

The dream of the perfect woman is frequently associated with the term chimère.<sup>(40)</sup> The same expression is found in the fictional work. Mina Wanghen is described as: "Très romanesque, romanesque à l'allemande, c'est-à-dire au suprême degré, négligeant tout à fait la réalité pour courir après des chimères de perfection."<sup>(41)</sup> In both examples, chimère stands in opposition to reason and this again suggests how the distorting possibilities of rêverie may lead to disillusion.

Whereas dreams of glory usually result in disappointment, dreams of love are sometimes capable of transforming reality to coincide with their own illusions. When the tourist catches sight of the Lady in the green hat in Nantes, his imagination changes the drab setting into something quite beautiful, "Après cette rencontre d'un instant, et les illusions dont malgré moi mon imagination l'a embellie, il n'était plus au pouvoir de rien à Nantes de me sembler vulgaire et insipide."<sup>(42)</sup>

By the mechanism of cristallisation, the dreamer is able to transform the object of his longings.<sup>(43)</sup> A young girl, for instance, sees her lover not as he is in reality but as she wants him to be.<sup>(44)</sup> This transformation of reality in accordance with one's desires, possible only in the sphere of amour-passion,<sup>(45)</sup> will strike Stendhal when he first meets Victorine in 1805: "... avant de la voir, déjà toutes mes espérances de bonheur étaient concentrées dans ce caractère idéal que je me figurais depuis trois ans; lorsque je la vois, je l'aime donc comme le bonheur, je lui applique cette passion que je sens depuis trois ans

et qui est devenue habitude chez moi." (46)

Although rêveries tendres can transform the setting and the loved one, they are unable to avoid the imperfections of the self. The passing of time renders the process of cristallisation more difficult, as the young girl will discover. (47) Stendhal himself makes this discovery on successive visits to Geneva. The first time, he is convinced that he has found his chimère. He writes ecstatically: "Je désespérais de trouver au monde des femmes comme celles-ci, je cherchais à me désabuser d'un espoir chimérique; jugez de mes transports en trouvant à Genève plus encor que je n'avais imaginé." (48) But his second visit proves disappointing: "Ces beautés me charmaient il y a cinq ans. L'expérience d'Angéline me les fait moins priser; je crains l'ennui auprès d'elles." (49) The same disenchantment appears after a few months of happiness with Mélanie. (50) The reappearance of the term chimère in the latter example emphasises the impossibility of a lasting fusion of rêverie and reality.

Just as Octave's failure to discover his chimère in life leads to suicide, (51) so too does Stendhal's disappointment occasionally turn his thoughts in that direction. In 1805, describing his "idées hélas! romanesques de bonheur par l'amour," he adds:

Voilà de ces mauvais jours de mélancolie et de tendresse qui me font retomber dans mon ancienne maladie. Pour peu qu'elle devienne habitude, ne trouvant point une Julie dans la femme que le hasard me fera aimer, je me brûlerai la cervelle. N'y ai-je pas pensé pour Mélanie? (52)

The reference to Rousseau's heroine as an embodiment of the ideal emphasises the gulf which exists between rêverie and reality.

More frequently, Stendhal evinces a detached acceptance of the gulf between chimère and reality. He writes to Pauline: "Je voudrais pouvoir aimer une femme un peu aimable, et aller passer quinze jours à la campagne avec elle. C'est là ma chimère, mais elle restera chimère pour moi."<sup>(53)</sup> Whereas Rousseau becomes increasingly embittered by the failure of reality to measure up to his expectations, Stendhal again displays a love of rêverie for its own sake.

Dreams of love, like dreams of glory, remain with Stendhal throughout life. A marginal comment written in 1815 presents the duration of such dreams as a distinguishing mark of an âme d'élite.<sup>(54)</sup> By introducing the name of Rousseau in this example Stendhal explicitly points to an important difference between himself and his predecessor. Rousseau retains his chimères by withdrawing into the dream-world of his imagination. Stendhal never abandons life in this way. A long passage in the Voyage dans le Midi laments the difficulty of preserving rêverie tendres in the midst of society. The tourist longs to enjoy the daydreams of his youth:

J'étais bien plus fou, mais bien plus heureux quand, sans en rien dire à personne, et déjà grand garçon et donnant des signatures officielles, je songeais toujours aux passions que je me croyais à la veille d'éprouver, de sentir et peut-être d'inspirer. Les détails d'un serrement de mains sous de grands arbres, la nuit, me faisaient rêver pendant des heures entières; maintenant j'ai appris à mes dépens qu'au lieu d'en jouir, il faut en profiter sous peine d'en être aux regrets deux jours après. Hé bien! je voudrais presque redevenir un dupe et un



nigaud dans la réalité de la vie , et reprendre les charmantes rêveries si absurdes qui m'ont fait faire tant de sottises, mais qui seul, en voyage, comme ce soir, me donnaient des soirées si charmantes et qui, certes, ne pouvaient porter ombrage à personne. (55)

The association of rêverie and duperie is here made explicit.

Rêverie is not, for Stendhal, some simple absolute quality; rather the term is changing and relative. As in the case of other key terms (such as folie, sang-froid and esprit) Stendhal's irony must be taken into account. It is precisely by this deployment of irony and by a keen sense of paradox that Stendhal exploits, as it were, romantic illusions and profits by them, without falling into naive gullibility but deliberately choosing an aware gullibility.

## II. PAST-DIRECTED RÊVERIE

In contrast to rêverie focused on the future, there is a form of rêverie which takes the opposite direction and plunges into the past. As early as 1804, Stendhal seems to sense that the past offers greater security than the future and consciously turns in that direction:

J'ai été souvent au spectacle, peu pensé à mes anciens châteaux en Espagne de bonheur par l'amour. Je me suis connu moi-même et ai vu que c'était au temple de Mémoire que je devais frapper pour trouver le bonheur.... (56)

Later in life, Stendhal will regard the composition of autobiography, which relies greatly on past-directed rêverie, as easier and more relaxing than the composition of fiction. He comments on the margin of his Souvenirs d'Egotisme: "Written 12 pages dans un bout de soirée après avoir fait ma besogne officielle. Je n'aurais pu travailler ainsi à une oeuvre d'imagination."<sup>(57)</sup> The proliferation of comments of this kind suggests that Stendhal is well aware of the benefits of past-directed rêverie.

As with future-directed rêverie, two focal points are found in Stendhal's contemplation of the past. He returns to his earlier experiences in life and to certain epochs in history.

(i) Past experience

Throughout life, Stendhal is beset by memories of childhood. His disappointment with Paris reawakens the past: "Paris, sans montagnes, m'inspira un dégoût si profond qu'il allait presque jusqu'à la nostalgie."<sup>(58)</sup> In remembering Grenoble, Stendhal selects certain features, thereby distorting the past in the same way as he distorts the future. His imagination dwells on the woods and the mountains, "... je rêvais avec transport à nos montagnes du Dauphiné."<sup>(59)</sup> We notice the visual quality which we shall find is inherent in most rêverie directed towards the past.

Childhood assumes particular importance for Stendhal in the latter years of his life. The Vie de Henry Brulard constitutes, in large part, a long rêverie about the past. This is underlined by the appearance of rêver and its derivatives no fewer than eight times in the two opening chapters of the work.<sup>(60)</sup> Whereas childhood is of little importance in the early novels, it will be seen to form a major theme in both La Chartreuse de Parme and Lamiel.<sup>(61)</sup>

Dreams of childhood create a longing to return to the past, perhaps attributable to an unconscious desire to test rêverie through confrontation with reality. This stepping back into the dream, undertaken by both Fabrice and Lamiel, is envisaged by Stendhal at the time of composing Henry Brulard. He writes on his manuscript:

Idée. Aller passer trois jours à Grenoble.  
et ne voir Crozet que le troisième jour.

Aller seul incognito à Claix, à la Bastille,  
à La Tronche. (62)

The insistence on secrecy reveals Stendhal's reverential attitude towards the past. Childhood assumes an almost sacred aura. (63)

Adolescence, which Stendhal associates with his stay in Milan, provides another focal point of his later daydreams. (64) A stepping-back into the dream-world of adolescence occurs when Stendhal returns to Milan in 1811. As when Gina returns to Lake Como, his first instinct is to compare past and present: "Quel j'étais alors et quel je me (65) retrouve!" The identity which he senses between the two epochs helps to revive the past. The following chapter of his diary abandons the year 1811 and evokes the events of 1800. Adolescence is so vivid that it engulfs the present and dream becomes reality. (66)

Stendhal's rêverie tends, naturally, to dwell on the women whom he has loved throughout his life. He writes of Angela: "Je me surprends sept à huit fois le jour à penser à elle avec tendresse, avec rêverie; ma respiration est accélérée et je quitte avec peine ce doux penser." (67) Clearly, penser is here used as the equivalent of rêverie. It is clear, that, in looking back, Stendhal idealises the past. He admits, in the case of Victorine, "... j'ai oublié d'elle jusqu'à sa figure, mais non pas l'idée que je m'étais faite de son âme." (68) Whereas rêveries tendres directed towards the future must necessarily be tested against reality, those based on the past cannot usually be verified. Since his former mistresses have died or disappeared, Stendhal is able to embellish them at will. This perhaps explains why

dreams of the past are less subject to disappointment than dreams of the future.

As he grows older, Stendhal devotes more time to the past and especially to his former mistresses. V. Del Litto<sup>(69)</sup> has stressed that De l'Amour is an autobiographical work where Stendhal is looking back on his love for M<sup>lle</sup>tilde. In Henry Brulard, Stendhal moves from childhood events to the women whom he has loved. After describing the death of Lambert, he continues:

J'irai plus loin, qui se souvient d'Alexandrine,  
morte en janvier 1815, il y a vingt ans?  
Qui se souvient de M<sup>lle</sup>tilde, morte en 1825?  
Ne sont-elles pas à moi, moi qui les aime  
mieux que tout le reste du monde, moi qui pense  
passionnément à elles, dix fois la semaine, et  
souvent deux heures de suite? (70)

Rêverie is thus seen to glide from one epoch to another. The same interaction of past and present will become important in Part II of both Le Rouge et le Noir and Lucien Leuwen.

#### (ii) History

The age most frequently evoked by Stendhal in retrospective rêverie is undoubtedly that of Ancient Rome. That Stendhal is fascinated by this era is shown by his enthusiastic reaction to the Roman historians:

Pour nous, qui avons traduit pendant des années  
des morceaux de Tite-Live et de Florus, leur  
souvenir précède toute expérience. Florus et  
Tite-Live nous ont raconté des batailles célèbres,  
et à huit ans quelle idée ne se fait-on pas d'une  
bataille! C'est alors que l'imagination est  
fantastique, et les images qu'elle trace  
immenses. (71)

The link between past-directed and future-directed rêverie is immediately clear: visions of past heroism encourage Stendhal to dream of future gloire. Although he is only fully introduced to Livy in 1811,<sup>(72)</sup> the passage demonstrates the close association that exists between Stendhal's



childhood and Livy's stories of Rome. This link with childhood suggests that Stendhal's preoccupation with Ancient Rome is a personal reaction and does not derive from Romantic conventions.

Stendhal's daydreams about Rome centre, in particular, on the character and destiny of the Roman people. The ruins in the countryside outside Rome inspire the following thoughts:

Ici l'âme est préoccupée de ce grand peuple, qui maintenant n'est plus. Tantôt on est comme effrayé de sa puissance, on le voit qui ravage la terre; tantôt on a pitié de ses misères et de sa longue décadence. Pendant cette rêverie, les chevaux ont fait un quart de lieue... (73)

The choice of the word préoccupée and the construction tantôt ... tantôt, indicating how the thoughts turn from one direction to another, are suggestive of the facility with which retrospective rêverie may move towards general meditation.

Stendhal's admiration for the Romans is eclipsed only by his sympathy for the Etruscans, whose civilisation he greatly esteems. (74) Just as Stendhal's visions of Ancient Rome help to compensate for the unheroic nature of the present, so his visions of Etruria soothe his distress at the decadence of the arts in contemporary society.

The years spent by Stendhal in Civitavecchia witness an increase in his preoccupation with Etruria, perhaps indicative of a growing tendency to immerse himself in the past. He participates in the excavation of Etruscan tombs: "Cela a trois mille ans au moins, et rejette vivement la pensée au temps où les poèmes d'Homère étaient dans l'état de notre Bible." (75) The time aspect strikes Stendhal, possibly because it serves, as at the beginning of Henry Brulard, to minimise the anguish of his own increasing age. We notice the use of pensée in a

sense almost equivalent to that of imagination. By using pensée, Stendhal emphasises the meditative aspect of this particular rêverie.

Stendhal's contempt for the degeneracy of the present day turns him not only towards the Italy of Rome and Etruria but also towards the Italy of the Middle Ages and Renaissance.<sup>(76)</sup>

Just as the arrival in Milan in 1811 takes Stendhal back to adolescence, so his arrival in Florence, recounted in the 1826 version of Rome, Naples et Florence, takes him back to the Middle Ages and the Renaissance. As on the occasion of Stendhal's return to Milan, the past engulfs the present and dream becomes reality: "Cette architecture du Moyen Age s'est emparée de toute mon âme; je croyais vivre avec le Dante."<sup>(77)</sup>

It is possible for dreams of the past, like dreams of the future, to come into conflict with reality. When Stendhal walks round Florence, he consciously avoids the gaze of the passers-by, in order to preserve his illusions.<sup>(78)</sup> Although reality may destroy both past - and future - directed rêverie, a difference imposes itself. The disappointment which generally results from the future is not usually found in the past. For present reality, however drab, is unable to alter what has gone before. On the contrary, the mediocrity of the present enhances the splendour of the past and increases the desire to take refuge there. This may explain why Stendhal turns more and more towards the past in the latter years of his life.

Leaving what Stendhal regards as the three epochs of Italy,<sup>(79)</sup> one discovers two periods of French history on which his rêverie tends to focus. During his early days in Paris he has a room overlooking the

Louvre and at nightfall his thoughts turn towards the grand siècle.<sup>(80)</sup> The seventeenth century, like the Middle Ages and the Renaissance, is presented as an age when deeds of heroism coincide with an interest in the arts. Stendhal consequently regards it as a refuge from the degeneracy of the present day. Its passion and its energy, vividly described in the opening pages of the Chevalier de Saint-Ismier, inspire Stendhal with "idées nobles, fortes et tendres",<sup>(81)</sup> which will later be shared by Lucien Leuwen.<sup>(82)</sup>

In more recent times, Stendhal's rêverie focuses on the French Revolution and more particularly on the heroic individuals alive at that period. His enthusiasm for the Revolution is shared by the tourist. Walking near Neuville, the latter is reminded of Mme. Roland and her contemporaries:

J'ai passé deux heures fort agréables, et pourquoi rougir et ne pas dire le mot? deux heures délicieuses dans les chemins et sentiers le long de la Saône; j'étais absorbé dans la contemplation des temps héroïques où Mme. Roland a vécu. Nous étions alors aussi grands que les premiers Romains. (83)

Thus, for Stendhal, past-directed rêverie, whether it concerns Ancient Rome or the French Revolution, serves primarily as a means of contact with those âmes d'élite whom he dreams of meeting but rarely meets in real life.

### III. TIMELESS RÊVERIE

Certain types of rêverie, which cannot be firmly attached to the categories of past or future time, have been grouped together under the general heading of timeless rêverie. Little mention will be made of the hallucinatory visions which G. Mouillaud has considered under the title

fantasmes.<sup>(84)</sup> Since the latter critic has analysed the Privilèges, this work will not be discussed at length. Rêverie in the sense of méditation and the extase familiar to J.-J. Rousseau will be examined in greater detail.

(i) Fantasmes

At times the imagination seizes upon an object and transforms it into something weird and fanciful unconnected with past or future time. This happens, for example, when Stendhal gazes upon the clouds in the sky.<sup>(85)</sup> From early childhood, the 1001 Nights exert a strong influence upon Stendhal's imagination.<sup>(86)</sup> In Rome, Naples et Florence, he recounts how some stories improvised in the manner of the 1001 Nights by some peasants encourage him to dream. He is particularly moved by the tale of the lover who secretly watches his mistress bathe while his rival, the magician, is away.<sup>(87)</sup> Certain themes in this tale seem to foreshadow those which will appear many years later in the Privilèges. The magic properties of a ring are important in Articles 4 and 8,<sup>(88)</sup> while the notion of the voyeur is found in Article 21.<sup>(89)</sup>

(ii) Méditation

Although Stendhal enjoys losing himself in fantastic visions, his imagination more often dwells on the ordinary events of everyday life. He thinks of his friend: "Je songeais avec regret à Bellisle, qui court la poste sur le chemin de La Rochelle, où il a une mission."<sup>(90)</sup> A visual element is still present, since the details given suggest that Stendhal has a picture of his friend in his mind, but one begins to see how rêverie based on visual images may turn towards absorption in general thoughts or ideas.



Various synonyms are found for rêver and rêverie(s) in the sense of méditer and méditation(s). In a letter of 1837, Stendhal writes of the "moments de tranquillité, quand on rêve aux bizarreries du coeur humain."<sup>(91)</sup> Almost the same phrase is used by the tourist when he describes himself as "occupé à considérer des nuages gris et à penser aux bizarreries du coeur humain."<sup>(92)</sup> Penser in the latter example is clearly the equivalent of rêver in the former. The noun pensée(s) is similarly found as the equivalent of rêverie(s), as when Stendhal writes: "Lucien était tellement plongé dans ses pensées..."<sup>(93)</sup> or: "... l'on se moquerait des pensées que m'a données la vue de ce buste sublime."<sup>(94)</sup>

The terms réfléchir and réflexion(s), the latter defined by Stendhal as the "action de chercher des jugements (regarder une chose pour y apercevoir des circonstances),"<sup>(95)</sup> are employed in a similar way. One finds examples such as "réfléchir ... sur les moindres circonstances des choses"<sup>(96)</sup> and "plongé ... dans de profondes réflexions."<sup>(97)</sup> A passage from Lucien Leuwen brings out the parallelism of rêver/rêveries and réfléchir/réflexions particularly well: "... il avait besoin de rêver en paix à l'étendue de sa sottise et à la parfaite froideur de Mme. de Chasteller. Après cinq ou six heures de réflexions déchirantes ..." <sup>(98)</sup>

The noun idée(s) is occasionally found in the sense of méditation(s). During Mina de Vanghel's long daydream by the side of the lake, Stendhal notes: "Ses idées changèrent de cours ..." <sup>(99)</sup>

Not surprisingly, rêver/rêverie(s) and méditer/méditation(s) are often used interchangeably. Mina's father, who engages in "méditations philosophiques," <sup>(100)</sup> is described as a "philosophe, rêvant

comme Descartes ou Spinoza."<sup>(101)</sup> Keller is "tout absorbé dans ses méditations,"<sup>(102)</sup> while disparaging reference is made to the "rêveries de Platon."<sup>(103)</sup>

Certain adjectives are frequently used by Stendhal to describe those absorbed in a meditative or reflective type of rêverie. In addition to rêveur, one finds pensif, distrain and préoccupé.<sup>(104)</sup> The use of these adjectives will be further clarified in the following section.

### (iii) Extase

In contrast to rêverie based on mental images or abstract ideas, we find a type of rêverie which appears devoid of substance where sensations play a vital rôle. In 1805 Stendhal tells Pauline: "Une ou deux fois par an on a de ces moments d'extase où toute l'âme est bonheur."<sup>(105)</sup> The brief description toute l'âme est bonheur contrasts with Rousseau's more lengthy evocations of his extases. By insisting on the rarity of the experience, Stendhal underlines its beauty: "Ces extases, d'après la nature de l'homme, ne peuvent pas durer."<sup>(106)</sup>

The Stendhalian extase is of two types.<sup>(107)</sup> The first leads to ravissement, as when Adèle presses against Stendhal's arm during the firework display at Frascati. He tells Pauline: "... ce moment a été, ce me semble, le plus heureux de ma vie."<sup>(108)</sup> The reticence of the description is again worthy of note. Stendhal makes the discovery that moments of ravissement are particularly associated with the arts.<sup>(109)</sup> Two paintings in the church of Santa Croce move him deeply: "Mon Dieu que c'est beau! A chaque détail qu'on aperçoit, l'âme se sent ravir de plus en plus. On est sur le chemin des larmes."<sup>(110)</sup> The same paintings move him even more deeply on a later visit to Florence. He describes his

extase in rather greater detail:

... les Sibylles du Volterrano m'ont donné peut-être le plus vif plaisir que la peinture m'ait jamais fait. J'étais déjà dans une sorte d'extase.... Absorbé dans la contemplation de la beauté sublime, je la voyais de près, je la touchais pour ainsi dire. J'étais arrivé à ce point d'émotion où se rencontrent les sensations célestes données par les beaux-arts et les sentiments passionnés. En sortant de Santa Croce... (111)

The abrupt return to reality emphasises the dreamlike quality of the extase.

Secondly the Stendhalian extase may be associated not with ravissement but with douceur, tendresse and mélancolie.<sup>(112)</sup> In an early letter, Stendhal imagines his sister's train of thought during a storm, following her movement from visions of God to concentration within her own self: "... mais, peu à peu, cette idée sublime a fait place à une douce mélancolie, tu es revenue vers toi-même et tu as pensé à tes plans de bonheur, tu t'y es enfoncée et tu n'as vu qu'avec regret la fin de l'orage et le moment de rentrer."<sup>(113)</sup> The same languorous contentment is experienced by the tourist when he visits the house of Montesquieu.<sup>(114)</sup> Laisser-aller prevails among the Italians. The latter prefer "... la rêverie qui ne trouve rien de si doux qu'elle-même, et renvoie toujours à la minute suivante un arrangement nécessaire ..."<sup>(115)</sup> They dislike French esprit: "... la honte de ne pas savoir y répondre tire violemment ces gens-ci de la douce rêverie sur les impressions de leur coeur, qui, chez la plupart, est un état habituel."<sup>(116)</sup> This association of rêverie with laisser-aller perhaps explains why R. Bosselaers has described Stendhalian rêverie as a form of  paresse leading only to apathy and ennui.<sup>(117)</sup>

Throughout Stendhal's work certain characters, especially female characters, become associated with this gentle, drifting type of rêverie, as will be seen in our discussion of the novels. The adjectives pensif, distrain, préoccupé, like the adjective rêveur,<sup>(118)</sup> are frequently used to describe these characters. In this case, they often imply, not absorption in one particular thought or idea, but the habit of being turned inwards on one's own feelings and emotions.

Since an extase is largely dependent on emotions and sensations, it is difficult to describe in words. Stendhal's lament<sup>(119)</sup> in Henry Brulard echoes that of Rousseau in the Confessions when he tries to paint his happiness at Les Charmettes. This link with Rousseau is stressed by Stendhal himself. After seeing a play by Régnard, he writes: "Voilà une des plus vives jouissances que les arts puissent donner. Elle m'a épuisé, et je la décrirai d'autant moins bien qu'elle m'a fait plus d'impression, pour parler à la Jean-Jacques."<sup>(120)</sup> Both authors find it difficult to impose vocabulary and structure on the fleeting beauty of the extase.

Whereas Rousseau succeeds in conveying his extases by dwelling on his myriad sensations, Stendhal prefers to err on the side of restraint. He writes in Henry Brulard:

Je ne sais si je ne renoncerais pas à ce travail. Je ne pourrais, ce me semble, peindre ce bonheur ravissant, pur, frais, divin, que par l'énumération des maux et de l'ennui dont il était l'absence complète. Or ce doit être une triste façon de peindre le bonheur. (121)

Stendhal's difficulty in recording his extases is linked with his inability to describe any violent sensation.<sup>(122)</sup>



Stendhal not infrequently overcomes his problem by making no attempt to describe rêverie but by indicating the passage of time to imply its presence. Two examples from the Promenades dans Rome demonstrate this well:

Nous sommes restés une heure peut-être dans ce délicieux jardin; souvent on passait cinq minutes sans parler. (123)

Nous nous sommes oubliés deux heures à l'extrémité d'une des allées de la villa Mathei; aspect sublime de la campagne de Rome, dont personne ne nous avait parlé. (124)

Any length of time, five minutes or two hours, may cover a period of rêverie. In the Abbesse de Castro, the "état d'extase" enjoyed by Hélène and Jules on their first meeting lasts but a few seconds. (125)

In each case, the precise indication of the duration of time contrasts with the fluid, imprecise nature of the rêverie which it conceals. The result is a delicate, restrained evocation of an exquisite experience, very different from the more lengthy descriptions of Rousseau.

Stendhal, like Rousseau, will sometimes convey an extase by creating an atmosphere suggestive of rêverie, but, again, he shows greater restraint than his predecessor. In the two examples already quoted, he mentions the "délicieux jardin" and the "aspect sublime de la campagne de Rome". Similarly, in the novels, an extase is often conveyed by the setting rather than by description of the rêverie itself. (126)

In each example certain common and usually colourless adjectives (délicieux, sublime, charmant, enchanteresse) play a vital rôle. Through their association with ecstatic happiness, they assume a special significance and help to convey the beauty of this particular type of rêverie.

Not infrequently, moreover, Stendhal uses religious vocabulary to express the idea of rêverie as a departure from the normal plane of existence into a timeless, other-wordly sphere. The cool darkness of a church soothes him: "Assis en silence sur quelque banc de bois à dossier, la tête renversée et appuyée sur ce dossier, notre âme semble se dégager de tous ses liens terrestres, comme pour voir le beau face à face."<sup>(127)</sup> The use of religious concepts and expressions seems to have little religious significance for Stendhal,<sup>(128)</sup> but provides him with the closest approximation to the feeling of detachment which he is trying to express. This is made clear when he describes his reaction to a painting by Corregio: "On se sent transporté au delà de tout séjour terrestre, non point dans ce ciel sévère et froid que nous présentent les catéchismes, mais dans un ciel deviné par la belle imagination du Corrège."<sup>(129)</sup> Whereas for Rousseau an extase leads ultimately to communion with the Divine Being and to a feeling of oneness with God,<sup>(130)</sup> for Stendhal it leads to a sphere of entirely human delight and satisfaction, dependent only on the self.

In fine, a thorough investigation of the categories of rêverie in Stendhal shows that none of the classifications previously suggested fully covers the diversity and complexity of the theme. In following the divisions of past-directed, future-directed and timeless rêverie suggested by J.-P. Richard and G. Mouillaud, an alternative method of classification emerges. We discover, firstly, rêverie which creates mental images of the future, the past or a world of fantasy; secondly, rêverie which concerns itself with abstract thoughts and ideas; and, finally, rêverie which appears almost devoid of substance and which is

heavily reliant upon emotions and sensations. The many analogous terms and expressions within each of these categories further indicate the complexity of the theme. Synonyms are found, for example, châteaux en Espagne and chimère in the case of future-directed rêverie; pensée, réflexion and idée in the case of meditative rêverie; and extase in the case of rêverie devoid of substance. Explanatory epithets are frequently used, for example, rêveries héroïques, rêveries brillantes and rêveries tendres. Descriptive phrases, such as contemplation héroïque et hasardée and bonheurs vifs et divins, also occur. This proliferation of synonyms and alternative expressions for each of the different forms of rêverie confirms the richness and variety concealed within what hitherto has often been regarded as a single, unified experience.

At the end of Part I of our investigation, certain advances have been made. Our initial analysis of certain passages in Rousseau, examining similarities and dissimilarities in the imaginative responses of the two authors, suggested profound emotional and moral differences between them, thus providing a platform for a more detailed consideration of rêverie in Stendhal. Our closing examination of the many forms taken by Stendhalian rêverie underlined the importance and complexity of the theme throughout his work. Although Stendhal's attitude towards rêverie was found to be constantly ambivalent (he regarded it as a necessary mark of the superior soul, but, at the same time, a dangerous influence withholding the protagonist from full engagement with reality), his ironical stance failed to conceal his admiration for those "happy few" who continue to indulge in rêverie throughout life. The truly superior

soul is he who willingly indulges in the visions of the imagination, in full knowledge that he is being duped by the realities of life. Despite its dangers, rêverie is a privileged experience, enjoyed only by certain people and in certain conditions. An investigation of those conditions which promote rêverie in the superior soul brought out certain patterns in the imaginative responses of Stendhal. A preference for certain situations in which to dream underlined the individuality of his emotional responses, both to landscapes and to the arts. It is with this general view of the meaning of rêverie to Stendhal behind us that we are now ready to embark upon a more specific exploration of the rôle of rêverie in each of the five major novels.



NOTES TO CHAPTER FIVE

1. VR, I, p.108.
2. op.cit., pp.42-44.
3. "Le Rouge et le Noir" de Stendhal: le roman possible (Paris : Larousse, 1973), pp.226-236.
4. op.cit., pp.62-65.
5. v, inter al., C. Liprandi, Au coeur du "Rouge" : L'affaire Lafargue et "Le Rouge et le Noir" Lausanne : Editions du Grand Chêne, 1961), pp.388-9, who fails to distinguish between the various forms of Stendhalian rêverie which he quotes.
6. J, I, p.222. cf. ibid., Notes et Eclaircissements, p.451, "le caractère passionné et l'amour de la gloire."
7. For a discussion and definition of Stendhalian espagnolisme, v. J. HOUBERT, "Don Stendhal ou l'"Espagnoliste," SC, No.51 (1971), pp.305-322; M. RENEDO, "Espagnolisme, folie de Stendhal," SC, No.67 (1975), pp.231-242.
8. HB, I, p.233. cf. C, p.9.
9. cf. HB, II, p.344.
10. cf. ibid., p.159.
11. PR, III, p.125.
12. N, II, p.69.
13. AM, II, p.144.
14. v.sup. Chapter iv, pp. 118 - 23.
15. C, pp.159-60. cf. J.-P. Richard, op.cit., p.46.
16. HB, II, p.321.
17. La psychologie de l'adolescence dans l'oeuvre romanesque de Stendhal (Aix-en-Provence : Pensée Universitaire, 1968), p.109.
18. CORR, I, p.162, cf. HB, II, p.344 and RJJ, pp.819-820.
19. HB, p.159.
20. R, p.263.
21. CP, I, pp.222-3.

22. R, p.284. For a definition of illusion, v. RS, p.15.
23. N, I, p.155. cf. J, II, p.58, "sublime dans tes châteaux en Espagne"
24. C, pp.158-9.
25. AM, II, p.144; cf. SE, p.45 and MT, II, p.78.
26. v. RN, I, p.265; CI, I, p.136.
27. J, I, p.165.
28. CORR, I, p.157. cf. JL, II, pp.350-51, "... le plaisir de faire des châteaux en Espagne sur cet argent, l'emportent sur le désir du voyage qui s'est affaibli dans mon âme occupée maintenant à faire des châteaux en Espagne, fondés sur ce trésor."
29. J, II, p.278; cf. ibid., III, p.215.
30. HB, II, p.211; cf. J, IV, p.73.
31. v. J, II, p.153, "Il est difficile de ne pas s'exagérer le bonheur dont on ne jouit pas."
32. HB, II, pp.29-30.
33. cf. V. del Litto, "Stendhal, le jeu et la loterie," DIV, No.293. (janvier-mars 1955), p.7; L.R. Felberg, Stendhal et la question d'argent au cours de sa vie (Aran : Editions du Grand Chêne, 1975), p.61. For a contrary view, see G. Poulet, Etudes sur le temps humain, IV (Paris : Plon, 1968), pp.227-28.
34. v. inf., Chapter vii, pp. 215-6.
35. HB, I, p.14.
36. CI, I, p.49.
37. AM, II, p.124. cf R, p.494, "tous ces châteaux en Espagne, que mon imagination bâtit sur sa physionomie."
38. HB, II, p.226.
39. op.cit., pp.226-7.
40. cf. CORR, I, p.79 and JL, II, p.303.

41. R, p.311. cf ibid., p.456; RN, II, p.203; LL, III, p.101; CP, II, p.40.
42. MT, I, p.448.
43. v.AM, I, p.68, Note. For a discussion of cristallisation, v. inter al., M. Gerlach-Nielsen, Stendhal théoricien et romancier de l'amour (Copenhagen : Munksgaard, 1965); R. Bosselaers, Stendhal, pèlerin du bonheur (Lille : René Giard, 1975), pp.209-213.
44. AM, I, p.41.
45. ibid., p.55; II, p.127.
46. J, I, p.236; cf.R, p.171.
47. AM, I, p.42.
48. CORR, I, p.90.
49. J, III, p.213.
50. ibid., II, p.180.
51. v.inf., Chapter vi, pp. 181-2.
52. J, II, p.51, Note 1.
53. CORR, I, p.585; cf. HB, II, p.371.
54. JL, III, p.38.
55. MT, III, pp.177-78.
56. J, I, p.146.
57. ibid., V, pp.89-90. cf.ibid., p.91.
58. HB, II, p.233.
59. ibid., p.247; cf. CORR, I, p.361.
60. HB, I, p.3; p.4(2); p.19; p.21; p.22; p.23; p.24.
61. v. inf., Chapters ix and x.
62. HB, I, p.223, Note 2; cf. J. V p.171.
63. v.CORR, I, p.442.
64. ibid., p.616; cf.J.-P. Bruyas, op.cit., p.22.
65. J, III, p.215. cf.CP, I, p.48.

66. J, III, p.237.
67. J, III, p.315; cf. CORR, I, p.482.
68. J, III, p.114.
69. "Un livre clé de Stendhal : De l'Amour", QF, I (1970), pp.441-450.
70. HB, I, p.224.
71. PR, I, p.36.
72. v. L. Jansse, "Stendhal et la Rome antique", SC, No.69 (1975), p.59.
73. PR, I, p.15.
74. RNF, I, p.363.
75. CORR, III, p.27.
76. v. F. Novati, Stendhal e l'anima italiana (Milan : Cogliati, 1915), pp.22-47.
77. RNF, I, pp.327-8.
78. RNF, I, p.328.
79. v. Editions du Stendhal-Club (1922-1935). Numeros 1-35. (Geneva : Slatkine Reprints, 1974), p.12.
80. CORR, I, p.41.
81. ibid., p.600. For a different point of view, cf. ibid., p.131.
82. LL, IV, p.9; p.238.
83. MT, I, p.141.
84. op.cit., p.226. cf. V. Del Litto, "Un texte capital pour la connaissance de Stendhal : Les Privilèges", SC, No.13 (1961), pp. 3-20.
85. RNF, I, p.320.
86. SE, p.42.
87. RNF, I, p.355.
88. SE, p.178; pp.179-80.
89. ibid., p.184.



90. CORR, I, p.601.
91. CORR, III, p.246.
92. MT, II, p.445. cf R, p.286.
93. LL, IV, p.110.
94. MT, II, p.445. cf R, p.492; p.496.
95. JL, II, p.186.
96. R, p.481. cf ibid., p.303.
97. VHMM, p.312. cf R, p.261; p.565; LL, IV, p.31; p.75.
98. LL, I, p.262.
99. R, p.176. cf LL, III, p.305; AM, I, p.38,  
J, II, p.51.
100. R, cp.162. cf T, I, p.246; R, p.457.
101. ibid., p.166.
102. VHMM, p.44.
103. PR, I, p.151.
104. For rêveur, v. R, p.286, p.506; pensif, v. ibid, p.284,  
p.320, p.480; distrain, v. RN, I, p.76; LL, II, p.234;  
préoccupé, v. A, p.53, RN, I, p.94, LL, III, p.250.
105. CORR, I, p.214. cf RN, I, p.98; LL, I, p.294, III, p.83.
106. J, I, p.147. cf CORR, I, p.278. v. J. Alciatore, Stendhal et  
Maine de Biran (Geneva : Droz, 1954), pp.16-18, who underlines the  
influence of Helvétius and Maine de Biran on the Stendhalian extase.
107. v. M. Kataoka "L'égotisme chez Stendhal", Thèse principale  
(Paris : Lettres, 1950), pp.61-65.
108. CORR, I, p.515. cf. J, I, p.147.
109. v. CORR, I, pp.515-16.
110. J, III, p.289.
111. RNF, I, p.325
112. v. M. Kataoka, op.cit., p.63.
113. CORR, I, p.24.
114. MT, III, p.9.6

115. PR, III, p.161.
116. RNF, I, p.214.
117. Le cas Stendhal (Paris : Droz, 1938), pp.146-150, pp.229 - 231.
118. For pensif, v. RN, I, p.23; LL, I, p.292; CP, II, p.36, p.98, p.102; distrain, v. RN, I, p.48; LL, II, p.92; préoccupé, v. LL, III, p.177; R, p.506; réveur, v. RN, I, p.281, LL, III, p.204, CP, II, p.359.
119. HB, I, p.197. cf C, p.225, p.236.
120. J, I, p.267.
121. HB, I, p.197; cf J, III, p.16.
122. v. G. Blin, Stendhal et les problèmes de la personnalité (Paris : K. Corti, 1958), pp.535-541.
123. PR, II, p.102.
124. ibid., p.336.
125. CI, I, p.154.
126. RN, I, p.117; cf LL, II, p.292; CP, I, p.276.
127. PR, I, p.14; cf ibid., p.16.
128. contra F. Marill - Albères, Stendhal et le Sentiment religieux (Paris : Nizet, 1956), passim.
129. M, IV, p.25.
130. v. H. Gouhier, Les Méditations métaphysiques de Jean-Jacques Rousseau (Paris : Vrin, 1970), p.101 ff.



## CHAPTER SIX

### ARMANCE

In the following chapters, I propose to embark upon a systematic approach to the major novels of Stendhal, considering each of them uniquely in the perspective of rêverie. An analysis of the part played by rêverie in character portrayal and in the dénouement of each novel will be accompanied by an examination of its structural function.

It is by no means new to underline the presence of rêverie in Armance. M. Bardèche<sup>(1)</sup> has stressed its importance and G. Natoli<sup>(2)</sup> has emphasised the conflict of dream and reality in the main protagonist. But, although V. Brombert<sup>(3)</sup> has pointed out the need for a thorough investigation of the themes of Armance, no critic, so far as I am aware, has yet studied rêverie in detail throughout the novel. When one considers the importance which is generally accorded to Armance as a forerunner of the later novels of Stendhal,<sup>(4)</sup> one realises that such an investigation is essential not only for a better understanding of this particular work but also for the pointers that it may offer towards a fruitful examination of rêverie in the later works. The rôle of rêverie in the characterization, structure and dénouement of Armance will therefore each be considered in turn.

#### I. CHARACTERIZATION

Before the opening of the novel proper, in the Avant-Propos, Stendhal introduces two opposing sets of values. Economie/argent, which G. Mouillaud<sup>(5)</sup> has discussed as a distinguishing mark of the âmes vulgaires, opposes rêverie/illusion, which will serve to distinguish the âmes d'élite. Although the illusion/rêverie oriented



Âme supérieure has to come to terms with the économie/argent factors, the two values are sharply contrasted:

Il faut de l'économie, du travail opiniâtre,  
de la solidité, et l'absence de toute illusion dans  
une tête, pour tirer parti de la machine à vapeur.  
Telle est la différence entre le siècle qui finit  
en 1789 et celui qui commença vers 1815. (6)

Since illusion is incompatible with the present-day requirements of économie/travail/bon sens, it appears as an anachronism in the world of 1827: we have an early indication that illusions will serve to darken and distort the world of the Âme supérieure as well as provide solace and happiness. That this connection between illusion and the être d'exception is suggested as early as the Avant-Propos suggests the importance which it is intended to have throughout the novel.

V. Del Litto has seen the opening chapters of Armance as slow and laborious.<sup>(7)</sup> This is perhaps partly explained by Stendhal's anxiety to situate the hero on the side of illusion. He is anxious to do this both to present Octave as an Âme supérieure and to underline the forces which divide him. The capacity for rêverie, as remarked earlier, is an ambivalent quality: illusions may be a source of great happiness but they may also bring disenchantment and result in a failure to engage with reality. It will be shown that, throughout chapter i of the novel, the various conditions<sup>(8)</sup> of rêverie are gradually introduced before the theme itself appears in connexion with Octave at the end of the chapter.

Stendhal quickly demonstrates that, beneath his apparent aloofness, Octave conceals both passion and imagination. That he has an "Âme passionnée comme celle de Rousseau"<sup>(9)</sup> is confirmed when his mother exclaims: "Cher Octave, c'est la violence de tes passions qui m'alarme..."<sup>(10)</sup>

The familiar Stendhalian association of passion and imagination<sup>(11)</sup> soon follows. Mme. de Malivert is disturbed by the singularité of her son: "On eût dit que ses passions avaient leur source ailleurs et ne s'appuyaient sur rien de ce qui existe ici-bas."<sup>(12)</sup> The parallel with Rousseau is stressed in a footnote later in the text. Octave is seen to resemble Jean-Jacques in the quality of his imagination: "Comme Rousseau, le pauvre Octave se bat contre des chimères."<sup>(13)</sup> The paradoxical quality of Stendhal's attitude to rêverie is evident: his irony is simultaneously critical and admiring.

Octave's vivid imagination is inseparable from his sensibility which is concealed beneath an impassive exterior. J. Alciatore<sup>(14)</sup> has shown that this is characteristic of many Stendhalian heroines and it underlines the feminine qualities of Octave. The latter has, to quote M. Bardèche, a "finesse de sensibilité presque féminine."<sup>(15)</sup> Armance sees that the combination of sensibility and imagination sets Octave apart from the âmes vulgaires:

Elle, sans se le bien expliquer, sentait qu'Octave était la victime de cette sorte de sensibilité déraisonnable qui fait les hommes malheureux et dignes d'être aimés. Une imagination passionnée le portait à s'exagérer les bonheurs dont il ne pouvait jouir. S'il eût reçu du ciel un coeur sec, froid, raisonnable, s'il fût né à Genève, avec tous les autres avantages qu'il réunissait d'ailleurs, il eût pu être fort heureux. Il ne lui manquait qu'une âme commune. (16)

Octave possesses not only the personal qualities necessary for rêverie but also a favourable environment. Like other members of his social class, he is "condamné au luxe, à l'oisiveté."<sup>(17)</sup> The chiasmic pattern of the phrase, "... mais Octave ne désirait rien,

rien ne semblait lui causer ni peine ni plaisir,"<sup>(18)</sup> seems to emphasise his loisir. But, although Octave is to some extent representative of his age, his passivity appears extreme. Frequent references throughout Chapter i to an unspecified illness<sup>(19)</sup> (clearly his impotence, though this is never made explicit within the text) suggest that Octave's passivity goes beyond what is normal. The motionless trees in the garden of the hôtel de Malivert seem to symbolise his loisir.<sup>(20)</sup>

Just as the motionless trees are an integral part of the "jardin solitaire,"<sup>(21)</sup> so is the theme of loisir inseparable from the theme of solitude. Mme. de Malivert tells her son: "Il est impossible qu'une telle solitude convienne à un homme de ton âge."<sup>(22)</sup> She realises that Octave's isolation is another sign of his singularité. Alone, she reflects as follows: "Certainement, disait-elle, je sens en lui quelque chose de surhumain; il vit comme un être à part, séparé des autres hommes."<sup>(23)</sup> The exceptional nature of Octave's preferred isolation is revealed in his longing for a locked room hung with mirrors.<sup>(24)</sup> This has led certain critics to regard him, quite legitimately, as a Narcissus-figure, "unable to wrest his eyes from his own reflection."<sup>(25)</sup> It is, moreover, indicative of the way in which Stendhalian rêverie takes the form of a discourse of self with self.

The themes of loisir and solitude prepare for the theme of rêverie which appears at the end of Chapter i. Octave's passivity and isolation are explained by his involvement in his own inner world. As suggested in the Avant-Propos, rêverie/illusion (in all its ambivalence) becomes a distinguishing mark of the âme d'élite:

Octave répondait avec sincérité aux questions que lui adressait sa mère, et cependant elle ne pouvait deviner le mystère de cette rêverie profonde et souvent agitée ....

Elle observait constamment que la vie réelle, loin d'être une source d'émotions pour son fils, n'avait d'autre effet que de l'impatisser, comme si elle fût venue le distraire et l'arracher d'une façon importune à sa chère rêverie. (26)

The phrase "rêverie profonde et souvent agitée" is striking: future-directed rêveries may clearly cause agitation in a man largely doomed to inactivity and dissatisfied with the lack of challenge in the world about him. The gentle laissez-aller often associated with rêverie is far from being the general rule in Stendhal: the rêverie which contemplates, as it were, a noble heroic self may well become agitated in a situation which seems to constrain the self to unheroic inactivity. Remorse and frustrated aspiration may both be sources of agitated rêverie. In Le Rouge, when Julien dreams of Paris in the hill-top cave, he is "agité par ses rêveries,"<sup>(27)</sup> and, when Mme. de Renal succumbs to a rêverie sombre as a result of her guilt, she is described as an "âme agitée."<sup>(28)</sup> In every case, the protagonist's agitation stems from his view of a goal seemingly impossible to attain.

Mme. de Malivert is frightened by the changing expression in Octave's eyes:

... ses yeux si beaux et si tendres lui donnaient de la terreur. Ils semblaient quelquefois regarder au ciel et réfléchir le bonheur qu'ils y voyaient. Un instant après, on y lisait les tourments de l'enfer. (29)

This sudden change from tranquillity to despair reappears in Chapter ii. After a period of calm, Octave yields to an "accès de désespoir"<sup>(30)</sup> which completely destroys his former tranquillity. His mother is at a loss to understand his behaviour.<sup>(31)</sup> The key to Octave's "rêverie ...



agitée" is not given within the novel.<sup>(32)</sup> But the partial explanation given at the head of Chapter ii: "Melancholy mark'd him for her own, whose ambitious heart overrates the happiness he cannot enjoy,"<sup>(33)</sup> perhaps provides all that it is necessary for the reader to know.

Octave's attitude towards rêverie seems to coincide with the attitude of Stendhal himself. He appears to eschew reality, despite the disappointments that illusion may bring, because his "chère rêverie" provides him with a positive source of enjoyment. His happiness at the Ecole Polytechnique stems from the combination of loisir and solitude:

Il regrettait vivement sa petite cellule de l'école Polytechnique. Le séjour de cette école lui avait été cher, parce qu'il lui offrait l'image de la retraite et de la tranquillité d'un monastère. Pendant longtemps Octave avait pensé à se retirer du monde et à consacrer sa vie à Dieu. (34)

Although many critics have seen Octave as a Romantic hero,<sup>(35)</sup> he differs somewhat from the "essaim de jeunes poètes qui exploitent le genre rêveur, les mystères de l'âme, et qui, bien nourris, bien rentés, ne cessent de chanter les misères humaines et les joies de la mort."<sup>(36)</sup> It is true, as J. Sykes has suggested,<sup>(37)</sup> that both René and Octave are passionately in love with solitude, but, whereas René fails to find happiness in isolation,<sup>(38)</sup> Octave discovers his greatest pleasures alone with the visions of his imagination. Although he is fully aware that rêverie may lead to despair, he will go to almost any lengths to preserve it: "Mais cette âme savait fort bien quels étaient ses droits à l'indépendance et à la liberté, et ses nobles qualités s'alliaient étrangement avec une profondeur de dissimulation incroyable à cet âge."<sup>(39)</sup> Again we see how dissimulation may serve as a protection for rêverie: the discourse of

self with self must be protected at all costs. In contrast to the Romantic hero who tends to regard rêverie as a substitute for the happiness which he cannot find in society, Octave seems to share Stendhal's view of rêverie as a precious and meaningful experience in its own right.

Critics have tended to see Armance as a reflection of Octave.<sup>(40)</sup> Like the latter, she is situated on the side of illusion. Beneath an impassive exterior one glimpses imagination and sensibility, what M. Tillet has described as "the passionate feelings of an intense inward life":<sup>(41)</sup>

... les petits événements de la vie semblaient glisser sur son âme sans parvenir à l'émouvoir. Quelquefois il n'était pas impossible de lire dans ses yeux qu'elle pouvait être vivement affectée  
.... (42)

She creates around herself a haven of loisir and solitude:

C'est en vain que sa tante avait cherché à la corriger de l'impossibilité où elle était de donner son attention aux gens qu'elle n'aimait pas. On voyait trop qu'en leur parlant elle songeait à autre chose. (43)

The many references to Armance's douceur<sup>(44)</sup> suggest her absorption in the gentle laissez-aller of rêverie. She contrasts with the comtesse d'Aumale, who, repeatedly characterized by the adjective brillante,<sup>(45)</sup> stands poles apart from illusion: "Ce caractère tout en dehors et pas du tout romanesque était surtout frappé de choses réelles."<sup>(46)</sup>

Despite the similarities of Octave and Armance, they differ in the degree of their lucidity. Octave, like other Stendhalian heroes,<sup>(47)</sup> is blind to his own feelings, convinced that his love for Armance is simply amitié. Armance, though equally prone to illusion, makes no such mistake: "Armance était loin de se faire une semblable illusion."<sup>(48)</sup>

It will later be seen that the difference in lucidity between the two major protagonists determines the direction of their rêverie and thereby imposes a certain pattern upon the structure of the novel.

One other character in Armance possesses the qualities of imagination and sensibility essential for rêverie, namely, Mme. de Malivert. Her propensity for illusion is seen in Chapter i, when she yields to visions of a glorious future for her son: "Toujours, au lieu de suivre un raisonnement, son âme s'égarait dans des suppositions romanesques sur l'avenir de son fils."<sup>(49)</sup> Her rêverie is destroyed by the thought of Octave's inexplicable behaviour: "Cette cruelle réalité vint détruire, en un instant, tous les rêves de bonheur qui avaient porté le calme dans l'imagination de madame de Malivert."<sup>(50)</sup> The rêverie of Mme. de Malivert distinguishes her from the other secondary characters in the novel and links her to the major protagonists. G. Mouillaud,<sup>(51)</sup> after studying the themes of argent and vanité in Armance, has concluded that Octave, Armance and Mme. de Malivert are the only characters that stand apart from the âmes vulgaires: a similar conclusion has been reached from an approach to the novel via rêverie.

## II. STRUCTURE

At the beginning of Armance, Octave's rêveries héroïques, mentioned in the first paragraph,<sup>(52)</sup> have given way to dreams of love. Like Henry Brulard, he longs to find the perfect woman. Stendhal writes in Chapter i: "Dans les moments plus calmes, les yeux d'Octave semblaient songer à un bonheur absent; on eût dit une âme tendre séparée par un long espace d'un objet uniquement chéri."<sup>(53)</sup> Octave's chimère is described in greater detail in Chapter ii. As he walks home from the salon of

Mme. de Bonnavet, the falling rain soothes his anger and invites rêverie:

La seule ressource contre cet avilissement général, pensait-il, serait de trouver une belle âme, non encore avilie par la prétendue sagesse des duchesses d'Ancre, de s'y attacher pour jamais, de ne voir qu'elle, de vivre avec elle et uniquement pour elle et pour son bonheur. Je l'aimerais avec passion .... [Stendhal's ellipsis]. (54)

Octave longs to discover an âme soeur with whom to enjoy the happiness which, so far, he has found only with his mother. (55)

As the plot of Armance unfolds, Octave grows increasingly convinced that his cousin is the perfect being for whose friendship he longs. His rêverie moves from an abstract, ideal figure and focuses on Armance: "Il songeait à Armance, mais comme à son seul ami, ou plutôt au seul être qui fût pour lui presque un ami." (56) Octave's feelings for Armance mirror those of Stendhal for his sister Pauline. Both discover their chimères in life, finding partners whom they consider the reflection of themselves (57) but stifling their sexual longings beneath the cloak of platonic love. (58)

Octave's preoccupation with his amitié for Armance continues throughout the first half of the novel to the end of Chapter xvi. Stendhal stresses the unique focus of Octave's rêverie when he writes: "Aussitôt qu'il s'accordait la permission de songer sans cesse à sa cousine, sa pensée ne s'arrêtait plus avec passion sur rien autre au monde." (59) When Armance is not present, the objects of the outside world evoke his rêverie. Stendhal uses personification to suggest Octave's greater interest and involvement in life. No longer does he cut himself off from reality:



En sortant de l'hôtel de Bonnivet, le vestibule, la façade, le marbre noir au-dessus de la porte, le mur antique du jardin, toutes ces choses assez communes lui semblèrent avoir une physionomie particulière qu'elles devaient à la colère d'Armance .... Il tressaillit le lendemain en trouvant une ressemblance entre le vieux mur du jardin de sa maison couronné de quelques vioiliers jaunes en fleur, et le mur d'enceinte de l'hôtel de Bonnivet. (60)

Octave's preoccupation with Armance brings about a change in his character. After overhearing some words spoken by Armance of her friend Méry, he is plunged into rêverie: "... son imagination lui répéta vingt fois le son des paroles qu'il venait d'entendre. Cette profonde et délicieuse rêverie l'occupait depuis longtemps ..." (61)

The change from "rêverie profonde et souvent agitée" in Chapter i to the "profonde et délicieuse rêverie" which Octave now enjoys is striking. By altering a single adjective, Stendhal underlines that Octave's "noire tristesse" (62) has disappeared. He has found true happiness: "Pour la première fois de sa vie, son âme était entraînée à son insu ..." (63)

These words are remarkably similar to those used to describe Julien's happiness in Vergy: "Pour la première fois de sa vie, il était entraîné par le pouvoir de la beauté..." (64) But, whereas the change wrought in Julien is short-lived, it seems as though Octave's transformation will be permanent. He is convinced of his reconciliation with reality: "Le bonheur tranquille et parfait dont le pénétrait la douce amitié d'Armance fut si vivement senti par lui qu'il espéra changer de caractère." (65)

This feeling of peace and contentment will remain with him until the end of Chapter xvi: "Son âme était séduite par le bonheur qu'il devait à Armance." (66)

While the rêverie of Octave moves from an ideal figure to Armance, that of Armance moves in the opposite direction as a result of her greater lucidity. From the beginning of the novel, she is well aware of her love for Octave. She herself discloses that, "Il y avait déjà longtemps que voir Octave était le seul intérêt de sa vie."<sup>(67)</sup> She sometimes dreams of the possibility of marriage: "Si j'étais née avec de la fortune et qu'Octave eût pu me choisir pour la compagne de sa vie, d'après son caractère tel que je le connais, il eût rencontré plus de bonheur auprès de moi qu'auprès d'aucune autre femme au monde."<sup>(68)</sup> The conditionals help to convey the impossibility of Armance's dream. She continues in the following chapter:

Si Octave me préférerait à la fortune et à l'appui qu'il peut attendre de la famille d'une épouse, son égale pour le rang, nous pourrions aller vivre dans la solitude. Pourquoi ne pas passer dix mois de l'année dans cette jolie terre de Malivert en Dauphiné dont il me parle souvent? Le monde nous oublierait bien vite. (69)

But, since Armance feels inferior to Octave in rank and fortune, she struggles throughout the first half of the novel to conceal the <sup>(70)</sup> "fatal secret" of her love. As a result of this conflict between her public and her private self, she dreams of entering a convent, thus directing her rêverie away from life:

Il faut élever une barrière éternelle entre Octave et moi. Il faut me faire religieuse, je choisirai l'ordre qui laisse le plus de solitude, un couvent situé au milieu de montagnes élevées, avec une vue pittoresque. (71)

The longing for solitude in a beautiful setting suggests that Armance sees withdrawal into a convent as a means of prolonging the discourse of self with self. The dream becomes more real than life:

"Bientôt Armance se vit religieuse ... son âme avait besoin de se figurer exactement l'état où elle serait réduite dans sa cellule ..." (72)

Reality and rêverie are separating for Armance because her greater lucidity enables her to recognise the impossibility of her ultimate union with Octave. These first indications of a conflict between public and private self will assume particular importance in the dénouement of the novel.

From dreams of convent life, Armance turns to dreams of death. She imagines a few years of amitié with Octave, followed by her own withdrawal from life: "... du moins je pourrai être son amie; je ne serai pas exilée dans un couvent et condamnée à ne plus le voir, même une seule fois, dans toute ma vie." (73) The prospect of death provides Armance with a short period of tranquillity.

The question of marriage, introduced by Mme. de Malivert at the end of Chapter xi, intensifies Armance's rêverie: "Madame de Malivert ne fut point étonnée de l'air de rêverie profonde qui s'empara d'Armance à la fin de cette journée." (74) Her longing for death is increased by her uncertainty about Octave's feelings:

Quand ... Armance put enfin se voir seule dans sa petite chambre, elle se trouva en proie à la plus sombre douleur. Jamais elle ne s'était sentie aussi malheureuse; jamais vivre ne lui avait fait tant de mal. Avec quelle amertume ne se reprocha-t-elle pas les romans dans lesquels elle laissait quelquefois son imagination s'égarer! (75)

The term romans seems to refer to the visions of happiness which Armance enjoys from time to time. (76) Her "noire tristesse" (77) recalls that of Octave at the beginning of the novel. By transferring the term from one to the other, Stendhal underlines the opposing pattern of their rêverie. Armance is now completely alienated from life: "La profonde

douleur d'Armance ne diminua point les jours suivants; elle ne pouvait s'abandonner un instant à la rêverie, sans arriver au plus parfait dégoût de toutes choses ..."(78)

The culminating point of Armance's despair is reached in Chapter xv. Her feelings of jealousy towards Mme. d'Aumale increase her unhappiness: "... les moments de rêverie d'Armance devinrent plus fréquents. De qui pourrais-je me plaindre, se disait-elle? De personne, et surtout d'Octave moins que de personne." (79) By the close of Chapter xv, rêverie has become, for Armance, a source of unhappiness and a spur towards withdrawal from life, while, for Octave, it has come to mean happiness and reconciliation with reality. A pattern of retreat into unreality/coming to terms with reality is established and we begin to see how the novel is structured around the conflicting dreams of the two main protagonists.

The structural importance of Chapter xvi has received little emphasis on the part of critics. (80) From a technical point of view, since Armance comprises thirty-one chapters in all, Chapter xvi is the central chapter in the novel: fifteen chapters lead up to it and fifteen chapters lead away from it. From the point of view of content Chapter xvi describes the moment when Octave and Armance coincide in the supreme happiness of rêverie before moving apart and towards their ultimate separation. The reader is prepared for a crucial scene by the words at the head of the chapter: "the nobleness of life is to love thus," (81) and by the opening paragraph of the chapter which is not only a description of great beauty but also an evocation of many of the privileged adjuncts to rêverie described in Chapter iii of the thesis. (82)



The accumulation of imprecise adjectives (jolis, charmante, tranquille, belle, solitaires, enchanteurs, douce, délicieuse) heightens the impression of unreality and laisser-aller.

The beauty of the setting described in the first paragraph helps Armance to forget her earlier despair. She draws back towards life and happiness:

Elle s'appuyait sur le bras d'Octave et l'écoutait comme ravie en extase. Tout ce que sa prudence pouvait obtenir d'elle, c'était de ne pas parler; le son de sa voix eût fait connaître à son compagnon de promenade toute la passion à laquelle elle était en proie. (83)

Her emotion is identical with that of Octave. The reciprocity of their extase is suggested by the direction of their eyes: "Octave regardait les grands yeux d'Armance qui se fixaient sur les siens."<sup>(84)</sup> The "ivresse"<sup>(85)</sup> of Octave is described as follows:

Il était hors de lui, il goûtait les plaisirs de l'amour le plus heureux, et se l'avouait presque. Il regardait le chapeau d'Armance qui était charmant, il regardait ses yeux ... Il se sentait entraîné, il ne raisonnait plus, il était au comble du bonheur. (86)

For a brief period of time, the lovers enjoy perfect happiness:

Ce fut un de ces instants rapides que le hasard accorde quelquefois comme compensation de tant de maux, aux âmes faites pour sentir avec énergie. La vie se presse dans les cœurs, l'amour fait oublier tout ce qui n'est pas divin comme lui, et l'on vit plus en quelques instants que pendant de longues périodes. (87)

Stendhal is careful to show that Octave's gradual reconciliation with life, seen in the first half of the novel, reaches its climax in Chapter xvi.

The central importance of Chapter xvi is further emphasised by the fact that at the end of the chapter occurs the event which marks the turning-point in the novel and reverses the pattern of rêverie established in the earlier chapters: Mme. d'Aumale informs Octave that he is in love with Armance. The closing paragraph of the chapter emphasises the change wrought in Octave. He hears his destiny in the voice of Mme. d'Aumale:

Cette voix frivole lui sembla comme un arrêt du destin qui tombait d'en haut. Il lui trouva un son extraordinaire. Ce mot imprévu, en découvrant à Octave la véritable situation de son coeur, le précipita du comble de la félicité dans un malheur affreux et sans espoir. (88)

As a result of the evening spent in the woods of Andilly, Armance regains her confidence in Octave and looks towards life. The openness with which she greets him suggests the change in focus of her rêverie: "Dès qu'elle l'aperçut de loin, Armance accourut en souriant ..." (89) Octave's brusque reply fails to discourage her. She no longer struggles to banish him from her thoughts:

C'est ainsi que l'imagination d'Armance s'égarait dans des suppositions consolantes, puisqu'elles lui peignaient Octave innocent et généreux. Ce n'est que par excès de vertu, se disait-elle, les larmes aux yeux, qu'un être aussi généreux peut avoir l'apparence d'un tort. (90)

In this part of the novel, Armance insists on the platonic nature of her affection for Octave. (91) This parallels the latter's insistence on amitié in the first half of the novel.

Armance's love for Octave grows so strong that it refuses all obstacles. When he confesses his supposed kleptomania, she reacts thus: "Cet aveu bouleversa son existence; elle tomba dans une profonde rêverie dont on lui fit la guerre; mais à peine huit jours s'étaient écoulés

depuis cette étrange confidence, qu'elle plaignait Octave et était, s'il se peut, plus douce encore avec lui."<sup>(92)</sup> Even the thought of Octave as a murderer fails to repel her.<sup>(93)</sup> She imagines herself sharing his exile in America:

Elle se sentait transportée par la pitié la plus tendre et la plus généreuse. S'il faut quitter la France, se disait-elle, et nous exiler au loin, fût-ce même en Amérique, hé bien, nous partirons, se disait-elle avec joie, et le plus tôt sera le mieux. Et son imagination s'égarait dans des suppositions de solitude complète et d'île déserte, trop romanesques et surtout trop usées par les romans pour être rapportées. <sup>(94)</sup>

In the first half of the novel, Armance dreams of leaving Octave and even France but now she regards him as an inseparable companion. She has come to represent the ideal Stendhalian woman for whom love is the supreme moral value.

Meanwhile, Octave, ashamed of violating his vow against love, envisages withdrawal from life.<sup>(95)</sup> His dream of leaving France echoes that of Armance in the first part of the novel: "... il se détaillait à lui-même des expériences à faire parmi les paysans du Brésil."<sup>(96)</sup> Armance, envisaging exile in America, now declares: "nous partirons,"<sup>(97)</sup> while Octave uses the first person singular in two successive clauses: "Je vais partir, je dois partir pour un long voyage en Amérique ..."<sup>(98)</sup>

As earlier for Armance, the longing for exile is accompanied by a longing for death: "... Octave s'accorda la permission de savourer en idée le bonheur de cesser de sentir."<sup>(99)</sup> The contentment which he feels as he sets out for the duel against Crêveroché seems to foreshadow the closing paragraphs of the novel: "L'heure silencieuse que l'on mit pour aller de Paris à Meudon fut pour Octave l'instant le plus doux qu'il eût

trouvé depuis son malheur."<sup>(100)</sup> Octave's contentment mirrors that of Armance in the first half of the novel. Death, like withdrawal into a convent, is a means of prolonging the discourse of self with self. These passages confirm the centrality of self in Stendhal.

The duel convinces Octave that he will die. He therefore allows his rêverie to rest on Armance.<sup>(101)</sup> The atmosphere of laisser-aller is similar to that described in Chapter xvi: "Il y eut des soirées où Octave se livra au suprême bonheur de ne pas parler et de voir Armance agir sous ses yeux."<sup>(102)</sup>

Although Octave moves closer to reality, it must be stressed that, like Armance earlier, he is hiding behind the prospect of his ultimate death and behind his partner's insistence on amitié. His reconciliation with life is not entirely a "conversion au réel."<sup>(103)</sup> Nevertheless there is a strong suggestion that Armance's devotion will draw him back towards life. Even at his darkest moments, Octave moves from despair to visions of happiness, reversing the pattern established in Chapter i and reinforced in Chapter xvii: "Malgré les jours heureux dont Armance remplissait la vie d'Octave, en son absence il avait des moments plus sombres où il rêvait à sa destinée, et il arriva à ce raisonnement: l'illusion la plus favorable pour moi règne dans le coeur d'Armance."<sup>(104)</sup> This movement back towards life suggests that the novel may end on a happy note with the rêverie of each lover focused on the other as in Chapter xvi.



### III DÉNOUEMENT

The dénouement of Armance is brought about by the intervention of society in the private dream of the two lovers. Stendhal underlines this intervention in Chapter xxiv when he describes the happiness of Octave and Armance:

Sans expérience, ils ne voyaient pas que ces moments fortunés ne pouvaient être que de bien courte durée. Tout au plus ce bonheur tout de sentiment et auquel la vanité et l'ambition ne fournissaient rien, eût-il pu subsister au sein de quelque famille pauvre et ne voyant personne. Mais ils vivaient dans le grand monde, ils n'avaient que vingt ans, ils passaient leur vie ensemble, et pour comble d'imprudence on pouvait deviner qu'ils étaient heureux, et ils avaient l'air de fort peu songer à la société. Elle devait se venger. (105)

It emerges clearly from this passage that the happiness of the lovers is destroyed by society, although the crisis will occur on two levels: the outer crisis, as it were, of society versus private self and the inward crisis of the public or society self in conflict with a private or non-society self.

The destructiveness of society becomes apparent when Armance leaves Octave to accompany Mme. de Bonnivet on her journey to Poitou. The maids call her a fortune-hunter, while Mme. de Bonnivet rebukes her for the time spent in the salon of Mme. de Malivert. Armance's happiness disappears: "Dès cet instant l'idée des calomnies dont elle était l'objet, qui survivait à tous les raisonnements d'Armance, empoisonna sa vie." (106) This intervention of society vindicates the fears expressed by Armance. She originally rejected Octave, knowing that her inferior rank and fortune made her a target for abuse. (107) Now, as before, her fear of society makes her turn away from life. The conflict between society self

and non-society self is clear: it is the intervention of Armance's society self that causes her distress. Her concern for the opinion of society (about whose opinion her inward self cares nothing) means that she again sees withdrawal into a convent as the only way of preserving her dream, "... j'irai finir mes jours dans un couvent, ce sera un asile fort convenable et fort désiré pour le reste de mon existence. Je penserai à lui, j'apprendrai ses succès."<sup>(108)</sup> The situation reverts to that found in the first half of the novel.

During Armance's absence in Poitou, the chevalier de Bonnivet deliberately destroys Octave's happiness by feigning to be in love with her. Jealousy and loneliness overwhelm Octave.<sup>(109)</sup> The machinations of the chevalier are reinforced by those of Soubirane. The latter threatens to compromise Armance whom he discovers outside Octave's room at midnight, thus obliging Octave to promise marriage and destroying the tranquillity of the lovers' amitié. The thought of marriage restores Octave's agitation. He begins to withdraw from life: "Depuis que rien ne s'opposait plus à son mariage, Octave avait des accès d'humeur noire qu'il pouvait à peine dissimuler; il prenait le prétexte de maux de tête violents et allait se promener seul dans les bois d'Ecouen et de Senlis."<sup>(110)</sup> These "accès d'humeur noire" recall the "accès de fureur"<sup>(111)</sup> experienced by Octave at the very beginning of the novel. He again moves from tranquillity to despair: "...on eût dit qu'il ne voyait plus Armance .... Ses yeux effrayés regardaient fixement devant lui comme s'il eût eu la vision d'un monstre."<sup>(112)</sup>

The possibility that Armance's love may yet draw Octave back towards life disappears when he discovers the false letter planted by Soubirane.

His reaction clearly demonstrates that his rêverie is destroyed by society: "Octave resta frappé d'horreur. Tout à coup il se réveilla comme d'un songe ...." (113) The machinations of Soubirane have often been singled out as a weakness in the plot of Armance but they assume a very secondary importance when their underlying significance is revealed by viewing the incident in the perspective of rêverie.

Throughout the closing chapters of Armance, society's destruction of rêverie is underlined, since the values formerly associated with the êtres d'exception are usurped by the âmes vulgaires in the person of Soubirane. Rêverie becomes associated with argent. The "rêves de fortune qui l'occupaient exclusivement depuis un an" (114) contrast with his sister's "rêves de bonheur" (115) described in Chapter i.

Soubirane dislikes Armance because she threatens his hold over Octave's fortune: "Maintenant son admission dans la famille anéantissait à jamais son crédit sur son neveu et ses châteaux en Espagne." (116) The term châteaux en Espagne is generally used only of the rêverie of the être d'exception. (117) The term préoccupation, applied earlier in the novel only to Octave, is now found in connection with Soubirane (118) and the verb rêver is similarly transferred to Soubirane. (119) When the chevalier discovers the means of communication employed by the lovers, Stendhal writes: "Une telle imprudence parut incroyable au chevalier de Bonnivet; il laissa le commandeur y rêver." (120) This repeated transference of the language of rêverie from the âme d'élite to the âme vulgaire cannot be merely fortuitous: it emphasises that the modern world holds no place for the être d'exception and his form of rêverie.

As a result of society's intervention in his happiness, Octave regains the former conviction that his chimère cannot be found in life.

The forged letter convinces him that Armance is not the âme soeur for whom he longs, "Contre toute raison, contre ce que je m'étais juré pendant toute ma vie, j'ai cru avoir rencontré un être au-dessus de l'humanité .... Je me suis trompé; il ne me reste qu'à mourir." (121)

Convinced of Armance's perfidy, Octave retreats into his former dream of a perfect woman: "Il se figurait ce qu'eussent été ces caresses venant d'un être qui l'eût véritablement aimé ...." (122)

This return to the longing expressed in Chapter i suggests that the novel has come full-circle. Death releases Octave from "cette vie qui avait été pour lui si agitée." (123) The closing phrase echoes his rêverie profonde et souvent agitée" of Chapter i, thereby strengthening the impression that the novel has come full-circle.

Thus, within the framework of Armance, the values of society seem to win; as suggested in the Avant-Propos, the idea of rêverie/illusion is persecuted and destroyed. All three êtres d'exception are ultimately forced to withdraw from life. The picture appears bleak indeed.

However it must be added that a reading of the final paragraphs of the novel makes the term bleak seem singularly mal à propos. At the moment of death, the opposition rêverie/society appears to fade. Octave is left with a vision of Armance as she once was:

Jamais Octave n'avait été sous le charme de l'amour le plus tendre comme dans ce moment suprême. Excepté le genre de sa mort, il s'accorda le bonheur de tout dire à son Armance. (124)

The possessive pronoun (son Armance) suggests the final union of the lovers.



The description of Octave's death, in the moonlight, recreates the beauty and tranquillity of Chapter xvi: "Et à minuit, le 3 de mars, comme la lune se levait derrière le mont Kalos, un mélange d'opium et de digitale préparé par lui délivra doucement Octave de cette vie qui avait été pour lui si agitée."<sup>(125)</sup> But, whereas, in Chapter xvi, rêverie is destroyed by the intervention of Mme. d'Aumale, the tranquillity and contentment of Octave in death seem to suggest the continuation of rêverie beyond the grave: "Le sourire était sur ses lèvres, et sa rare beauté frappa jusqu'aux matelots chargés de l'ensevelir."<sup>(126)</sup> Octave appears to fade away in an endless dream. This becomes the most complete, the most beautiful experience of rêverie in the novel because it remains unbroken. The greatest irony of all is that in this way death itself becomes the means of preserving the dream.

Even the withdrawal of Armance and Mme. de Malivert into a convent is like a retreat into rêverie. Throughout the novel, Armance has presented withdrawal into a convent as a means of preserving the dream. The simplicity of the final sentence of the novel helps to sustain this impression: "Peu après, le marquis de Malivert étant mort, Armance et madame de Malivert prirent le voile dans le même couvent."<sup>(127)</sup> In Armance, as in the later novels of Stendhal, the evils of society disappear and rêverie finally triumphs.

## NOTES TO CHAPTER SIX

1. op.cit., p.143, "Un regard, une inflexion de la voix, un mot entendu par hasard, une attention, une douce soirée, tout est occasion de rêverie et de douces larmes." cf. M. Turnell, The Art of French Fiction (London: Hamish Hamilton, 1959), p.75.
2. Stendhal: Saggio biographico-critico. (Bari: Laterza & Figli, 1936), pp.142-43.
3. Fiction . . ., p.58, "The themes of Armance clearly take priority over its subject."
4. v.inter al., J. Marsan, Stendhal (Paris: Cahiers Libres, 1932), p.148; M. Bardèche, op.cit., p.136; F.W.J. Hemmings, op.cit., p.63.
5. op.cit., pp.79-87; "Stendhal et le monde irréel: à propos de l'impuissance dans Armance," MLN (May 1968), pp.527-28.
6. A, pp.4-5.
7. Armance (Lausanne: Rencontre, 1961), Préface, p.15, "Il faut reconnaître que l'entrée en matière est assez laborieuse."
8. v.sup., Chapter ii, for a discussion of the conditions of rêverie found in the works of Stendhal.
9. V. Del Litto, "Stendhal lecteur d'Armance (Exemplaire interfolié Bucci)," SC, No.71 (1976), p.199.
10. A, p.16.
11. v.sup., Chapter ii, pp. 49-50.
12. A, p.18.
13. ibid., p.139, Note 1.
14. "Un trait de caractère de l'héroïne stendhalienne: une sensibilité vive cachée sous une froideur apparente", Le Bayou, No.58 (1954), pp.78-81.
15. op.cit., p.140.
16. A, pp.40-41.
17. M. Bardèche, op.cit., p.134. cf. H.-F. Imbert, Les Métamorphoses de la liberté, ou Stendhal devant la Restauration et le Risorgimento (Paris: Corti, 1967), p.400.
18. A, p.8.

19. ibid., p.8, p.10.
20. ibid., p.12.
21. ibid., p.17.
22. ibid., p.17.
23. ibid., p.18.
24. ibid., pp.32-33.
25. F.W.J. Hemmings, op.cit., p.91.
26. A, p.19.
27. RN, I, p.126.
28. ibid., p.201.
29. A, p.19.
30. ibid., p.35.
31. ibid., p.37.
32. v. F. Gaillard, "De la répétition d'une figure: Armance ou le récit de l'impuissance," Litt, No.18 (1975), pp.112-13.
33. A, p.23.
34. ibid., pp.12-13
35. v. inter al., L. Ulbach, Ecrivains et hommes de Lettres (Paris: Delahays, 1857), p.94; G. Blin (ed.), Armance (Paris: Fontaine, 1946), Préface, p.LIIII; M. Bardèche, op.cit., pp.136ff; R. Nimier, "Un mariage", NRF, XIX (1962), pp.165-66; K.G. McWatters, "Armance en Angleterre en 1828", SC, No.20 (1963), pp.311-315; M. Crouzet, "Le réel dans Armance", in Le réel et le texte (Paris: A. Colin, 1974), pp.64-68.
36. RS, p.72.
37. "Armance, roman romantique?" SC, No.62 (1974), p.131.
38. M. Guggenheim, "Deux formes d'individualisme romantique: René et Julien Sorel", S, vol XXVI, No.1 (1972), p.31.
39. A, p.19.

40. v,inter al., V. Del Litto (ed.), Armance, ed.cit.  
Préface, p.16, "Armance n'est qu'une sorte de  
dédoulement d'Octave"; G.D. Chaitin, The unhappy few.  
A psychological study of the novels of Stendhal (Bloomington &  
London: I.U.P., 1972), pp. 18ff; C. Rosso, Il serpente e la  
Sirena (Naples: Edizioni Scientifiche Italiane, 1972),  
pp.264-68.
41. Stendhal: the background to the novels (London: O.U.P., 1971), p.86.
42. A, p.55.
43. ibid.
44. ibid., p.54, "douceur parfaite"; p.56, "sa douceur et sa  
nonchalance"; p.56, "son extrême douceur"; p.123, "douceur  
parfaite"; p.170, "ses regards .... si doux".
45. ibid., p.113, "coquette la plus brillante"; p.114, "femme  
brillante"; p.122, "Brillante comtesse d'Aumale"; p.154,  
"Brillante comtesse".
46. ibid., p.247.
47. v. V. Brombert, ... voie oblique, pp.42-44.
48. A, p.91.
49. ibid., p.18.
50. ibid., p.20.
51. op.cit., pp.78f.
52. A, p.7, "Il aurait voulu passer quelques années dans un régiment  
...." cf. ibid., p.65, "... son amour pour l'état militaire ...."  
There is a suggestion that Octave's rêveries héroïques endure  
throughout life, v. ibid., p.144, p.228.
53. A, p.19, cf. supra, Chapter v, pp. 137-9.
54. A, p.30.
55. ibid., p.15, "Excepté dans les moments où je jouis du bonheur  
d'être seul avec toi, mon unique plaisir consiste à vivre isolé ...."
56. ibid., p.47.
57. cf. CORR, I, p.601, "Tout ce que tu dis est parfaitement en  
harmonie avec ce que je sens. C'est exactement un autre moi-  
même que je lis". cf. ibid., p.93.
58. cf. ibid., p.148, "... j'épouserais une autre Pauline si j'en  
trouvais une qui ne fût pas ma soeur".



59. A, p.134.
60. ibid., p.92.
61. ibid., p.49.
62. ibid., p.53.
63. ibid., p.51.
64. RN, I, p.117.
65. A, p.102.
66. ibid., p.104.
67. ibid., p.91.
68. ibid., p.122.
69. ibid., p.129.
70. ibid., p.83. cf. NH, p.38, where Julie employs the same term, in similar circumstances, to describe her love for Saint-Preux.
71. A, pp.83-4.
72. ibid., p.-84-5.
73. ibid., p.99.
74. ibid., p.121.
75. ibid., pp.121-22.
76. For a contrary view, v. G.C. Jones, L'ironie dans les romans de Stendhal (Lausanne: Eds. du Grand-Chêne, 1967), p.44.
77. A, p.121. cf. ibid., p.53.
78. ibid., p.122.
79. ibid., p.151.
80. S. Felman, op.cit., p.25, has seen Armance as falling into two parts, the dividing line being the end of Chapter xiv; while G. Mouillard, art.cit., p.536, has remarked that the "moments privilégiés y sont situés l'un au deux tiers du livre, l'autre à la fin."

81. A. p.153.
82. v.sup, Chapter iii, esp. Vegetation, pp. 84-8  
Season of the year, pp. 91-2 Time of day, pp. 92-4 .
83. A, p.155.
84. ibid., p.156.
85. ibid., p.157.
86. ibid., p.156.
87. ibid., p.156.
88. ibid., pp.157-58.
89. ibid., p.170.
90. ibid., p.185.
91. ibid., pp.214-215.
92. ibid., p.234.
93. ibid., p.281.
94. ibid., p.280.
95. ibid., p.159.
96. ibid., p.164.
97. v.sup., p. 172 .
98. A, p.171.
99. ibid., p.163.
100. ibid., p.196.
101. ibid., p.200; cf. ibid., p.220.
102. ibid., p.235.
103. M. Crouzet, "Le réel . . . .," pp.103-105.
104. A, p.233.
105. ibid., p.233.
106. ibid., p.244.

107. v.sup., p. 172.
108. A, p.244.
109. ibid., p.246.
110. ibid., p.273.
111. v.sup., p. 166.
112. A, p.277.
113. ibid., p.292.
114. ibid., p.269.
115. v.sup., p. 169.
116. A, p.271.
117. v.sup., Chapter v, pp. 133-5.
118. A, p.278. cf. ibid., p.53.
119. ibid., pp.284-85
120. ibid., p.285.
121. ibid., p.293.
122. ibid., p.296.
123. ibid., p.303.
124. ibid., p.302.
125. ibid., p.303.
126. ibid.
127. ibid.

## CHAPTER SEVEN

LE ROUGE ET LE NOIR

Certain lines of approach to a study of rêverie in Le Rouge et le Noir are suggested by the earlier findings in connection with Armance. For instance, the part played by rêverie in the structure of Armance indicates the need for a similar investigation in the case of Le Rouge. Also, by analogy with Armance, discussion of the rôle of rêverie in the dénouement will point to and underline the deepest meaning of Le Rouge. I shall however begin by considering the importance of rêverie/illusion as a value, distinguishing the âmes d'élite from the âmes vulgaires from the beginning.<sup>(1)</sup>

I CHARACTERIZATION AND STRUCTURE (PART I)

Early critics<sup>(2)</sup> tended to dismiss the opening chapters of Le Rouge. This inattention has been remedied in more recent years and several scholars<sup>(3)</sup> have shown how argent and vanité are introduced as provincial values from the beginning of the work. Writers however have not noticed that argent/vanité opposes rêverie/illusion, thereby establishing the latter as a mark of the être d'exception. I therefore hope to demonstrate that the opposition rêverie/argent established in the Avant-Propos of Armance reappears in the fiction of the opening two chapters of Le Rouge.

An almost fairytale atmosphere is evoked by the first and second paragraphs of Le Rouge. The accumulation of many privileged Stendhalian adjuncts to rêverie<sup>(4)</sup> lulls the reader into a sense of security and encourages him to dream. The white houses with red roofs increase the impression of unreality: from the very first paragraph of



the novel, the colours red and white are associated with the notions of tranquillity and rêverie.

Unexpectedly the spell is broken by the appearance of factories within the town and a sense of "aisance générale"<sup>(5)</sup> among the inhabitants. All magic disappears at the beginning of the third paragraph:

A peine entre-t-on dans la ville que l'on est étourdi par le fracas d'une machine bruyante et terrible en apparence. Vingt marteaux pesants, et retombant avec un bruit qui fait trembler le pavé, sont élevés par une roue que l'eau du torrent fait mouvoir. (6)

By emphasising the loud noise (étourdi, fracas, bruyante and bruit occur within three lines), Stendhal suggests the absence and impossibility of rêverie in Verrières. M. de Rênal, as owner and principal beneficiary of "cette belle fabrique de clous qui assourdit les gens qui montent la grande rue",<sup>(7)</sup> typifies all those who covet argent and despise rêverie. His ruthless clipping of the "vigoureux platanes"<sup>(8)</sup> on the Cours de la Fidélité, which destroys an essential adjunct to rêverie, marks him out as an âme vulgaire.

The Parisian traveller-narrator introduces rêverie as a positive value in Le Rouge. His movement away from the noisy factory towards a "maison d'assez belle apparence, et, à travers une grille de fer attenante à la maison, des jardins magnifiques"<sup>(9)</sup> suggests his rejection of argent. He allows his gaze to wander across the gardens towards the distant horizon:

Au-delà, c'est une ligne d'horizon formée par les collines de la Bourgogne, et qui semble faite à souhait pour le plaisir des yeux. Cette vue fait oublier au voyageur l'atmosphère empestée des petits intérêts d'argent dont il commence à être asphyxié. (10)

The traveller's love of rêverie and distaste for argent underline the opposition of the two values. His attitude of gazing through iron bars towards a distant horizon introduces a motif which will recur on several occasions in the novel. The bars are indicative of physical imprisonment, while the panoramic view suggests the spiritual freedom enjoyed by the être d'exception. The traveller's reference to the "jardins pittoresques"<sup>(11)</sup> of Germany, not found in France, implies a longing to escape from the tyranny of argent and vanité to a place where rêverie is not repressed.

Chapter ii of Le Rouge reaffirms the opposition rêverie/argent found in Chapter i. Standing on the Cours de la Fidélité, the traveller introduces himself in the first person:

Combien de fois, songeant aux bals de Paris abandonnés la veille, et la poitrine appuyée contre ces grands blocs de pierre d'un beau gris tirant sur le bleu, mes regards ont plongé dans la vallée du Doubs! ... la rêverie du voyageur est abritée sur cette terrasse par de magnifiques platanes. (12)

By thus singling out and focusing uniquely on the traveller, Stendhal suggests his solitude. He is an être d'exception among the numberless provincials. For him, rêverie is a regular pleasure and a source of great happiness. The mutilation of the trees makes him think of England where trees are allowed to retain their "formes magnifiques."<sup>(13)</sup> This mutilation of the trees also occurs in Armance and it has, of course, certain sexual connotations. In so far as it might be connected with the fear of castration, it could be linked with the moral and physical impotence of Octave, which divides him against himself and thus destroys the happiness of rêverie. In Le Rouge, it could be linked with the impotence and frustration of Julien, which exerts itself in the direction of both sexual and social conquest, again dividing the hero against

himself and destroying the happiness of rêverie. It is only towards the end of Le Rouge, at the time of his death, that Julien will finally be at one with himself and therefore capable of the fullness and happiness of rêverie. Stendhal's ironic stance toward rêverie is again evident: he shows clearly that the rêverie of the undivided self is the source of greatest happiness, but that this is an insufficient basis for survival in the world and that the oneness has to be achieved at the cost of activity, agitation and the interruption of the joys of rêverie.

The description of Mme. de Rênal in Chapter iii recalls the description of the traveller in Chapters i and ii. Just as the latter turns away from provincial life towards the "jardins magnifiques" of the maison Rênal, so too does Mme. de Rênal reject the company of her contemporaries for the solitude of her garden: "Pourvu qu'on la laissât seule errer dans son beau jardin, elle ne se plaignait jamais."<sup>(14)</sup> The walls which enclose the garden have been regarded as symbols of constraint.<sup>(15)</sup> They could also be regarded, together with the iron gate mentioned in Chapter i, as a form of protection for the "manière de vivre toute intérieure"<sup>(16)</sup> characteristic of Mme. de Rênal. The traveller's position in Chapter i, gazing through the bars into the garden, confirms the latter as a privileged setting for rêverie. The terms doux, douce, douceur, noticed in connection with Armance, reappear in Stendhal's descriptions of Mme. de Rênal.<sup>(17)</sup> They suggest her nonchalance and laisser-aller, emphasising her position as an être d'exception: "comme au-dessus de tous les vulgaires intérêts de la vie."<sup>(18)</sup>

The presentation of Julien in Chapter iv again echoes the opening chapters. The loud machinery of Sorel's sawmill recalls the noisy factory described in Chapter i. Just as the traveller retreats from the noise into rêverie, Julien is first seen at a distance from the machinery, perched on a beam and absorbed in the various visions of his imagination. His repeated failure to hear his father's call emphasises the intensity of his preoccupation. His love of rêverie links him not only to the traveller but also to Mme. de Rênal whose description as "toute pensive"<sup>(19)</sup> in Chapter iii foreshadows Julien's "air extrêmement pensif"<sup>(20)</sup> in Chapter iv. The adjective doux recurs in the description of Julien.<sup>(21)</sup> Whereas Mme. de Rênal is free to dream within the protective walls of her garden, Julien for his part has no such facility. His social position forces him to live in an atmosphere hostile to rêverie, hence his longing to escape from Verrières.<sup>(22)</sup> During Part I of the novel, his moments of rêverie will occur inside the walls of the maison Rênal, in the countryside or on the Cours de la Fidélité. All these settings have obvious links with the traveller in Chapters i and ii. On Julien's arrival at the maison Rênal, the iron gates are not closed, as for the traveller in Chapter i, but open.<sup>(23)</sup> This is surely symbolic of Julien's entry into a world of rêverie.

An examination of the rêverie of Mme. de Renal and Julien, the main êtres d'exception in Part I of Le Rouge, suggests that there is no interwoven pattern as in Armance. The focus of their rêverie is for the most part contrasting, as I shall now attempt to show.

Before her marriage, Mme. de Rênal dreams of God.<sup>(24)</sup>



After her marriage, she turns from God to her three sons.<sup>(25)</sup> The preoccupation with her children is emphasised at the very beginning of Le Rouge: she dreams of their future, one in the army, one in the legal profession and one in the church.<sup>(26)</sup> This echoes Mme. de Malivert's preoccupation with Octave which is described in Chapter i of Armance.

After Mme. de R  nal has fallen in love, her r  verie naturally embraces Julien also. She shows him a degree of respect formerly shown only to God:

... elle l'admirait comme son ma  tre. Son g  nie allait jusqu'   l'effrayer; elle croyait apercevoir plus nettement chaque jour, le grand homme futur dans ce jeune abb  . Elle le voyait pape, elle le voyait premier ministre comme Richelieu. (27)

At the same time, she sees him as one of her children:

Julien avait besoin de la gronder, elle se permettait avec lui les m  mes gestes intimes qu'avec ses enfants. C'est qu'il y avait des jours o   elle avait l'illusion de l'aimer comme son enfant. Sans cesse n'avait-elle pas    r  pondre    ses questions na  ves sur mille choses simples qu'un enfant bien n   n'ignore pas    quinze ans? (28)

The repetition of the word enfant three times in three sentences emphasises the maternal aspect of Mme. de R  nal's r  verie. Even when she dreams of marrying Julien, his name appears alongside those of her children:<sup>(29)</sup>

Since the future is doubtful and the past no longer counts, Mme. de R  nal tends to find her greatest happiness in the present. Throughout most of her stay in Vergy, she enjoys a tranquil form of r  verie in the presence of Julien. The first time that he takes her hand she is "transport  e du bonheur d'aimer."<sup>(30)</sup> The atmosphere is similar to the found in Chapter xvi of Armance:

Pour madame de R  nal, la main dans celle de Julien, elle ne pensait    rien; elle se laissait vivre. Les heures qu'on passa sous ce grand tilleul que la tradition du pays dit plant   par Charles-le-Tem  raire, furent pour elle une   poque de bonheur. (31)

Mme. de R  nal abandons herself to the present, enjoying that r  verie of the undivided self which is the source of greatest happiness. Her contentment contrasts with the agitation of Julien, whose future-directed r  veries divide self against self. It is only at the very end of the novel, as already remarked, that Julien will experience fully the oneness which Mme. de R  nal enjoys here.

After Julien's departure for Besan  on, the r  verie of Mme. de R  nal slowly resumes its former direction. She devotes herself to her children. (32) The circular movement of her r  verie, like the walls which enclose her garden, emphasises her inward concentration and rich spiritual life. It contrasts with the linear movement of the r  verie of Mathilde and of Julien in most of Part I of the novel.

In Armance the emphasis is on r  veries tendres, but the daydreams of Julien are more diverse in substance. A pattern and progression can be discerned which, as I shall now try to demonstrate, impose a certain structure on the novel.

As a boy, Julien dreams of gloire and amour. He never forgets his glimpse of the legions of Napoleon:

D  s sa premi  re enfance, la vue de certains dragons du 6<sup>me</sup>, aux long manteaux blancs, et la t  te couverte de casques aux longs crins noirs, qui revenaient d'Italie, et que Julien vit attacher leurs chevaux    la fen  tre grill  e de la maison de son p  re, le rendit fou de l'  tat militaire. (33)

Julien is struck by the uniform of the dragoons. The parallel phrases, "longs manteaux blancs" and "longs crins noirs," introduce black and white as the colours of Julien's future dreams.

Julien also dreams of love:

Dès sa première enfance, il avait eu des moments d'exaltation. Alors il songeait avec délices qu'un jour il serait présenté aux jolies femmes de Paris; il saurait attirer leur attention par quelque action d'éclat. Pourquoi ne serait-il pas aimé de l'une d'elles, comme Bonaparte, pauvre encore, avait été aimé de la brillante madame de Beauharnais? (34)

The repetition of Dès sa première enfance, at the beginning of each of the two paragraphs quoted above underlines the parallelism of dreams of gloire and dreams of amour. The short phrase, pauvre encore, used to describe Napoleon, emphasises Julien's ambition. Like Henry Brulard, he equates Paris with the notion of personal advancement. The adjective brillant(e), repeated in Armance in connection with Mme. d'Aumale, <sup>(35)</sup> appears for the first time in Julien's rêverie. It suggests the attraction, and perhaps also the disappointment, of the ambitious goal which he seeks.

Julien's childhood longing for gloire and amour is reinforced by the arrival of the chirurgien-major in Verrières. Although the latter does not appear in person in the novel, his concern for the trees on the Cours de la Fidélité, emphasised in the opening chapters, <sup>(36)</sup> marks him out as an être d'exception. His stories encourage both Julien's rêveries héroïques, <sup>(37)</sup> and his rêveries tendres. <sup>(38)</sup> As a result of these tales, Julien finds his imagination "remplie des notions les plus exagérées, les plus espagnoles ...." <sup>(39)</sup> His ambition is seen to be tempered by a strong dose of espagnolisme.

After the death of the chirurgien-major Julien's rêverie is nourished by books. The Mémorial de Sainte-Hélène encourages him to emulate Napoleon: "Depuis bien des années, Julien ne passait peut-être pas une heure de sa vie sans se dire que Bonaparte, lieutenant obscur et sans fortune, s'était fait le maître du monde avec son épée."<sup>(40)</sup> Dream momentarily becomes reality when the King visits Verrières. Julien's horse in the guard of honour suddenly steps out of line, "Par un grand hasard, il ne tomba pas; de ce moment, il se sentit un héros. Il était officier d'ordonnance de Napoléon et chargeait une batterie."<sup>(41)</sup> J.-B. Barrère<sup>(42)</sup> has pointed out the effective use of the imperfect in this sequence: it is as though Julien moves outside reality and enters his own dream. The repeated occurrence of the adjective brillant to describe Julien's uniform<sup>(43)</sup> underlines the parallelism of ambition and espagnolisme. He sees himself not as an ordinary soldier but as an officier d'ordonnance. This thirst for position contrasts with Octave's indifference to rank.<sup>(44)</sup>

Julien's dreams of military glory are shaped by the Mémorial; his dreams of Parisian society are shaped by the Confessions of Rousseau. In the hill-top cave:

... son âme s'égarait dans la contemplation de ce qu'il s'imaginait rencontrer un jour à Paris. C'était d'abord une femme bien plus belle et d'un génie bien plus élevé que tout ce qu'il avait pu voir en province. Il aimait avec passion, il était aimé. S'il se séparait d'elle pour quelques instants, c'était pour aller se couvrir de gloire, et mériter d'en être encore plus aimé. (45)



Paris remains constant as the object of Julien's desires. His conquest of Mme. de Rênal, which he describes as "son devoir, et un devoir héroïque,"<sup>(46)</sup> is merely a step on the way. The description of his eyes as "brillants de joie"<sup>(47)</sup> suggests the fiery ambition which inspires him. That Julien keeps his portrait of Napoleon in a black box strengthens the link between ambition and the colour black.

From the age of fourteen, Julien realises that he must seek his fortune through the church. After seeing the bishop of Agde, he forgets Napoleon. The cannons no longer move him:

Mais ce bruit admirable ne fit plus d'effet sur Julien, il ne songeait plus à Napoleon et à la gloire militaire. Si jeune, pensait-il, être évêque d'Agde! mais où est Agde? et combien cela rapporte-t-il? deux ou trois cent mille francs peut-être. (48)

In rejecting Napoleon, Julien temporarily loses his espagnolisme and dreams only of monetary advantages. The statue of Saint Clement, dressed in soldier's uniform but wounded in the neck,<sup>(49)</sup> is perhaps symbolic of the death of Julien's rêveries héroïques. The tear of the young girl, which falls upon his hand, might represent the false direction which his rêverie is taking. Is the red ribbon given to the girls a symbol of the happiness which Julien is rejecting by embracing the black path of the church?

Black predominates in Stendhal's description of the seminary of Besançon, suggesting the continuation of Julien's ambitious dreams. Even at times of discouragement, ambition wins through:

Il lui était si facile de s'engager dans un des beaux régiments en garnison à Besançon! Il pouvait se faire maître de latin; il lui fallait si peu pour sa subsistance! Mais alors plus de carrière, plus d'avenir pour son imagination: c'était mourir. (50)

The stay in the seminary marks Julien's final acceptance that the Napoleonic myth is no longer valid in the present day.<sup>(51)</sup>

Critics<sup>(52)</sup> have noticed that, in Part I of Le Rouge, Julien's ambition occasionally disappears, leaving him free to enjoy a tranquil, timeless form of rêverie. This is seen when he first enters the Rênal household. The elegance of his surroundings and the beauty of Mme. de Rênal eclipse everything else. Time passes without his being aware of it.<sup>(53)</sup> Frequent references to Julien as an enfant<sup>(54)</sup> in this section mean that, from very early in the novel, timeless rêverie is associated with the notion of childhood.

Timeless rêverie, which Julien rejects as incompatible with ambition throughout his early months in Verrieres, returns during his stay in Vergy. The link with childhood is made explicit: "Julien, de son côté, avait vécu en véritable enfant depuis son séjour à la campagne, aussi heureux de courir à la suite des papillons que ses élèves...."<sup>(55)</sup> One evening he allows himself to relax under the tilleul:

Julien ne pensait plus à sa noire ambition, ni à ses projets si difficiles à exécuter. Pour la première fois de sa vie, il était entraîné par le pouvoir de la beauté. Perdu dans une rêverie vague et douce, si étrangère à son caractère....<sup>(56)</sup>

For a short space of time, Julien experiences the type of rêverie habitually enjoyed by Mme. de Rênal. But Stendhal's comment, "si étrangère à son caractère", underlines that Julien is not yet ready for the permanent enjoyment of this form of rêverie. The world is before him and will have to be met ere he can be ready for the change which overtakes him in the closing chapters of the novel.

The possibility of a business association with Fouqué, which haunts Julien throughout Part I, presents him with a choice between two different forms of rêverie. He can accept Fouqué's offer and live a tranquil life in the provinces or reject Fouqué's offer and pursue his Parisian myth.<sup>(57)</sup> Although tempted by the peaceful, timeless rêverie enjoyed by Mme. de Rênal, Julien rejects Fouqué's offer. Again, we see that he is not yet capable of espousing his mistress' faith in the durability of happiness:

Le bonheur serait-il si près de moi?....  
La dépense d'une telle vie est peu de chose; je  
puis à mon choix épouser mademoiselle Elisa, ou  
me faire l'associé de Fouqué .... Mais le  
voyageur qui vient de gravir une montagne rapide  
s'assied au sommet, et trouve un plaisir parfait  
à se reposer. Serait-il heureux, si on le  
forçait à se reposer toujours? [Stendhal's ellipses].<sup>(58)</sup>

As Part I unfolds, Julien's rêverie gradually assumes a new direction. His involvement in the future contrasts with an ever-increasing tendency to immerse himself in the past. Stendhal emphasises that Julien has no memories until after his first experience of intimacy with Mme. de Rênal.<sup>(59)</sup> But, then, the past becomes important: ".... le souvenir des charmes de sa maîtresse distrairait Julien de sa noire ambition."<sup>(60)</sup> Past-directed rêverie, like timeless rêverie, opposes ambition.

The conflict between past and future is conveyed in Stendhal's description of Julien's double departure from Verrières. The first time, he forgets Mme. de Rênal and dreams of a "grande ville de guerre comme Besançon."<sup>(61)</sup> The second time, three days later, he forgets Besançon and returns to the past:

Julien finit par être profondément frappé des embrassements sans chaleur de ce cadavre vivant; il ne put penser à autre chose pendant plusieurs lieues. Son âme était navrée, et avant de passer la montagne, tant qu'il put voir le clocher de l'église de Verrières, souvent il se retourna. (62)

Julien's glances over his shoulder symbolize the changing direction of his rêverie. The juxta-position of his two departures from Verrières within the space of two pages helps to convey this shift from the future to the past. Looking back, he sees the time spent in the maison Renal as an "époque de bonheur,"<sup>(63)</sup> but, at this juncture, he regards his rêveries brillantes as the source of his happiness.

The past plays an important part throughout Julien's stay in Besançon. His encounter with Amanda Binet is not insignificant. Amanda who is situated among the êtres d'exception through her association with rêverie,<sup>(64)</sup> intensifies Julien's preoccupation with the past: "Julien, pensif, comparait cette beauté blonde et gaie à certains souvenirs qui l'agitaient souvent."<sup>(65)</sup>

Inside the seminary, Julien often dreams of Mme. de Renal. His failure to receive a letter from her results in a mélancolie profonde.<sup>(66)</sup> After the mention of Mme. de Renal by Fouqué, he is described as an "âme passionnée de laquelle on bouleverse, sans s'en douter, les plus chers intérêts."<sup>(67)</sup>

The parallel between the seminary sequence and the final prison sequence, suggested by Stendhal<sup>(68)</sup> and mentioned by some critics,<sup>(69)</sup> is confirmed by an examination of rêverie. Both prison and seminary offer a combination of limited and extensive area,<sup>(70)</sup> thus providing a privileged setting for rêverie. This association of physical limitations with spiritual freedom echoes the motif introduced by the traveller-narrator in Chapter i,<sup>(71)</sup> which will be reintroduced by



Saint-Giraud in the opening chapter of Part II.<sup>(72)</sup> Rêverie is seen to form a link between these four major sections of the novel.

When Julien leaves the seminary to decorate the cathedral, his freedom encourages him to dream of the past: "Tout le temps qu'il avait passé au séminaire ne lui sembla plus qu'un instant. Sa pensée était à Vergy et à cette jolie Amanda Binet ...."<sup>(73)</sup> The same phrase will occur in the prison sequence when Julien leaves his cell to walk outside on the terrace.<sup>(74)</sup> After decorating the cathedral, he resumes his rêverie, walking between the pillars draped in red: "Le silence, la solitude profonde, la fraîcheur des longues nefs rendaient plus douce la rêverie de Julien."<sup>(75)</sup> The colour red is associated with this gentle, drifting rêverie. Suddenly, rêverie and reality merge: Julien realises that he is gazing upon Mme. de Rênal not in his dream but at his feet.<sup>(76)</sup> This again foreshadows the prison sequence, when Mme. de Rênal will unexpectedly enter Julien's cell and rêverie and reality will similarly coincide.

The encounter with Mme. de Rênal intensifies Julien's absorption in the past. His inability to be presented to the bishop underlines the temporary demise of his ambition. Stendhal uses the interval between chapters to suggest a period of complete surrender to the past. The following chapter begins: "Julien n'était pas encore revenu de la rêverie profonde où l'avait plongé l'événement de la cathédrale ...."<sup>(77)</sup> On leaving the seminary, he does not set out at once for Paris but returns to Mme. de Rênal. The Parisian myth fades: "Julien la serra dans ses bras avec la plus vive passion, jamais elle ne lui avait semblé si belle. Même à Paris, se disait-il confusément, je ne pourrai rencontrer un plus grand caractère."<sup>(78)</sup> As in the prison sequence,

ambition disappears and Julien yields to laisser-aller. But just as society will intervene at the end of Part II,<sup>(79)</sup> so too does society, in the person of M. de Rênal, intervene in the closing chapter of Part I, driving Julien away from Verrières. The parallels between the two Parts of the novel which have been suggested by this examination of rêverie indicate that Le Rouge is more carefully constructed than many critics<sup>(80)</sup> have allowed. Further evidence to support this view will be given in the course of the following section.

## II CHARACTERIZATION AND STRUCTURE (PART II)

The opening chapter of Part II of Le Rouge has puzzled some critics.<sup>(81)</sup> But scholars have not noticed that Chapter i of Part II echoes Chapter i of Part I, confirming rêverie/illusion as a value of the êtres d'exception.

The traveller Saint-Giraud, by displaying an affection for nature and the arts,<sup>(82)</sup> situates himself on the side of illusion. The adjective romanesque<sup>(83)</sup> underlines his position as an être d'exception. Like the traveller-narrator earlier, he has left Paris to dream in the countryside. But, like his predecessor, he finds the provincial preoccupation with argent and vanité inimical to rêverie. Whereas the gates of the maison Rênal and the trees on the Cours de la Fidélité protect the traveller-narrator in Part I, encouraging him to dream, Saint-Giraud finds no such facility. He tells his companion: "Je ne puis plus sortir le matin pour aller jouir de la beauté de nos montagnes, sans trouver quelque ennui qui me tire de mes rêveries, et me rappelle désagréablement les hommes et leur méchanceté."<sup>(84)</sup> The impossibility of rêverie in the provinces forces Saint-Giraud to return

to Paris in the full knowledge that, there too, society will intrude upon his privacy and destroy his rêverie.<sup>(85)</sup> There is no longer the suggestion of a place where rêverie may be possible. England is mentioned, not, this time, for the beauty of its trees, but as a reflection of France.<sup>(86)</sup> This pessimistic outlook seems to herald the impasse to which the dreamer will be reduced at the end of the novel.

Turning to Paris, one finds that Saint-Giraud's love of rêverie is shared, firstly, by Mathilde, whose exceptional position Stendhal is careful to stress.<sup>(87)</sup> Like Julien, Mathilde dreams of the future. Altamira's conspiracy fires her imagination.<sup>(88)</sup> She favours Julien because his energy distinguishes him from her contemporaries: "Ce serait un Danton! ajouta-t-elle après une longue et indistincte rêverie."<sup>(89)</sup> The extravagance of Mathilde's visions perhaps explains J. Mitchell's comment that, "She has to an even greater degree than Julien the tendency to create a rich and dramatic life in her mind."<sup>(90)</sup> Whereas Julien transposes fiction into reality, Mathilde follows the opposite path. Her tendency to transform reality into make-believe is emphasised in the title of Chapter xii, "Serait-ce un Danton?"

Mathilde sees Julien as a hero and herself as a heroine: "S'il y a une révolution, pourquoi Julien Sorel ne jouerait-il pas le rôle de Roland, et moi celui de Mme. Roland?"<sup>(91)</sup> Julien is a secondary figure, serving to highlight her own importance. The repetition of the first person conveys her selfishness:

Compagne d'un homme tel que Julien, auquel il ne manque que de la fortune que j'ai, j'exciterai continuellement l'attention, je ne passerai point inaperçue dans la vie. ... je serai sûre de jouer un rôle et un grand rôle, car l'homme que j'ai choisi a du caractère et une ambition sans bornes. (92)

Mathilde very occasionally succumbs to an ecstatic, timeless form of rêverie. This is seen in Chapter xix at the opera when she allows herself to yield to the love she feels for Julien. It effects a momentary change in her character: "Grâce à son amour pour la musique, elle fut ce soir-là comme Mme. de Rênal était toujours en pensant à Julien." (93) But such moments of abandon are rare and emphasise her habitual preoccupation with herself.

Whilst the rêverie of Mme. de Rênal and Julien changes direction in the course of the novel, that of Mathilde remains fixed. She continues to see herself as a heroine: "Se jeter à genoux pour demander la grâce de Julien, devant la voiture du roi allant au galop, attirer l'attention du prince, au risque de se faire mille fois écraser, était une des moindres chimères que rêvait cette imagination exaltée et courageuse." (94) When she promises to follow Julien in death, she reflects: "Que diraient les salons de Paris en voyant une fille de mon rang adorer à ce point un amant destiné à la mort?" (95) The limitations on Mathilde's rêverie clearly derive from the limitations of her own character: her rêverie is dominated by an imagination almost exclusively concerned with self-aggrandisement and applause. The highest happiness of rêverie would seem to be reserved for those who are undivided and sufficient unto themselves. They will attain sublimity through love and will also be impervious to external obstacles and disasters such as prison or even death. Stendhal recognizes that Mathilde has possibilities



of happiness (he ironically describes her plan to save Julien as a "héroïsme qui n'était pas sans bonheur",<sup>(96)</sup>) but he stresses the limitations of this happiness which result from her inability to forget herself, unlike Mme. de Rênal.

After Julien's death, when Mme. de Rênal has disappeared from the novel, Mathilde will remain transposing reality into fiction as she has done throughout. Stendhal comments ironically, as she uncovers Julien's head, "Le souvenir de Boniface de la Mole lui donna sans doute un courage surhumain."<sup>(97)</sup> The unchanging nature of Mathilde's rêverie emphasises the way in which Julien's rêverie changes focus in the course of the novel. Although, early in Le Rouge, his extravagant visions resemble hers, he will eventually achieve the undivided rêverie enjoyed by Mme. de Rênal.

The marquis de la Mole possesses the vivid imagination of his daughter.<sup>(98)</sup> He stands apart from his contemporaries because of the affection which he feels for Julien. This emerges at the time of the Note Secrète, for he realises that the affair may mean the death of Julien:

Norbert saurait se faire tuer comme ses aïeux  
c'est aussi le mérite d'un conscrit ....

Le marquis tomba dans une rêverie profonde:  
Et encore se faire tuer, dit-il avec un soupir,  
peut-être ce Sorel le saurait-il aussi bien que  
lui .... [Stendhal's ellipses].<sup>(99)</sup>

The rêverie of the marquis usually focuses on Mathilde. He imagines her as a Duchess: "... cette même imagination qui avait préservé son âme de la gangrène de l'or, l'avait jeté en proie à une folle passion pour voir sa fille décorée d'un beau titre."<sup>(100)</sup> The preoccupation of the marquis echoes the preoccupation of Mme. de Malivert in Armance.

Mathilde's pregnancy shatters the marquis' hopes: "Il payait cher maintenant ces rêveries enchanteresses qu'il se permettait depuis dix ans sur l'avenir de cette fille chérie."<sup>(101)</sup> The interval between successive chapters covers a period of despair. The following chapter begins: "Aucun argument ne vaut pour détruire l'empire de dix années de rêveries agréables."<sup>(102)</sup> For M. de la Mole, as for Mme. de Malivert, rêverie leads to disappointment. However, faced with the reality of Mathilde's pregnancy, the marquis envisages various solutions.<sup>(103)</sup> He imagines different ways of coming to terms with the situation:

... après avoir pensé longtemps à tuer Julien ou à le faire disparaître, il rêvait à lui bâtir une brillante fortune. Il lui faisait prendre le nom d'une de ses terres; et pour quoi ne lui ferait-il pas passer sa pairie? (104)

Stendhal thus explores the rêverie of M. de la Mole in greater depth than that of Mme. de Malivert. Whereas attention in Armance is focused largely on the two main protagonists, there is a growing tendency in Le Rouge to demonstrate the richness concealed beneath certain secondary characters in the novel.

Julien's ambition reasserts itself soon after his arrival in Paris. The black plaque outside the hôtel de la Mole<sup>(105)</sup> and the many references to his "habit noir"<sup>(106)</sup> suggest the reappearance of his dreams of the future. His conversation with Altamira plunges him into rêverie. He delights in his imagination: "... qui rêvait des distinctions pour lui et la liberté pour tous."<sup>(107)</sup> The contrasting facets of this daydream emphasise the curious combination in Julien of ambition and espagnolisme.

After the conversation with Altamira, Julien succumbs to a "longue rêverie."<sup>(108)</sup> His "preoccupation", his "enthousiasme" and his "folie" render him oblivious to the outside world. Mathilde, who describes him

as an "être inspiré, une espèce de prophète de Michel-Ange,"<sup>(109)</sup> fails to attract his attention: "Il était tellement animé par son admiration pour les grandes qualités de Danton, de Mirabeau, de Carnot, qui ont su n'être pas vaincus, que ses yeux s'arrêtèrent sur mademoiselle de La Mole, mais sans songer à elle, sans la saluer, sans presque la voir."<sup>(110)</sup> The intensity of Julien's rêverie underlines the change that is taking place in him. He so longs for future success that he determines to stifle the promptings of his espagnolisme.

Julien's changed attitude is confirmed in his campaign against Mathilde. He no longer views his action as a heroic deed, as was the case with Mme. de Renal:<sup>(111)</sup> the phrase palpitant d'ambition, rather than palpitant d'amour emphasizes the source of Julien's early preoccupation with Mathilde. The black dress<sup>(112)</sup> worn by Mathilde seems to underline her position as the object of Julien's ambition.

By winning Mathilde, Julien attains his childhood dream:

C'était après s'être perdu en rêveries sur l'élégance de la taille de mademoiselle de la Mole, sur l'excellent goût de sa toilette, sur la blancheur de sa main, sur la beauté de son bras, sur la disinvoltura de tous ses mouvements qu'il se trouvait amoureux.... C'était, en un mot, pour lui l'idéal de Paris. (113)

The frequent attribution of the adjective brillant(e) to Mathilde and her contemporaries<sup>(114)</sup> emphasises that Julien has achieved his ambitious goal. The occurrences of brillant(e) increase dramatically in Part II of Le Rouge, an increase not paralleled in the other major novels.<sup>(115)</sup>

Throughout most of Part II past-directed rêverie provides Julien's nearest approach to the tranquil laisser-aller of Vergy. He spends the greater part of his journey to Paris absorbed in rêveries voluptueuses which are centred on the past:

Il fut peu sensible au premier aspect de Paris, aperçu dans le lointain. Les châteaux en Espagne sur son sort à venir avaient à lutter avec le souvenir encore présent des vingt-quatre heures qu'il venait de passer à Verrières. Il se jurait de ne jamais abandonner les enfants de son amie, et de tout quitter pour les protéger .... (116)

Julien's willingness to protect Mme. de Rênal's children is a direct response to the promise elicited before his first departure from Verrières<sup>(117)</sup> and indicates a steady weakening in his ambitious resolve. Stendhal intervenes with the comment: "Une âme comme celle de Julien est suivie par de tels souvenirs durant toute une vie."<sup>(118)</sup> This intervention shows the importance that past-directed rêverie will have for Julien throughout Part II and foreshadows his ultimate submission to the past which will occupy the concluding chapters of the novel.

The "asphyxie morale"<sup>(119)</sup> of Paris encourages Julien to take refuge in the past. In Part I he was eager to escape from Verrières, but now his thoughts return to childhood: "Il avait écrit huit ou dix pages assez emphatiques: c'était une sorte d'éloge historique du vieux chirurgien-major qui, disait-il, l'avait fait homme."<sup>(120)</sup> Julien writes down his memories of the past, just as in Part I he wrote down his visions of the future. This suggests that he now views the past with the same intensity as he formerly viewed the future.

Concomitant with memories of childhood appear memories of Mme. de Rênal. Mathilde's eyes invite comparison with those of his former mistress: "Madame de Rênal avait cependant de bien beaux yeux, se disait-il, le monde lui en faisait compliment ...."<sup>(121)</sup> He notices the eyes of the maréchale de Fervagues: "Julien fut profondément ému; elle avait les yeux et le regard de madame de Rênal."<sup>(122)</sup>



Closer acquaintance with Mathilde convinces Julien of the contrast between her and Mme. de Rênal:

Quelle différence avec ce que j'ai perdu! quel naturel charmant! quelle naïveté! Je savais ses pensées avant elle, je les voyais naître, je n'avais pour antagoniste, dans son coeur, que la peur de la mort de ses enfants; c'était une affection raisonnable et naturelle, aimable même pour moi qui en souffrais. J'ai été un sot. Les idées que je me faisais de Paris m'ont empêché d'apprécier cette femme sublime. (123)

The elapse of time has not effaced Julien's memories but has actually rendered them more vivid. He already senses that the Parisian myth has led him astray. A new myth is emerging which is constructed no longer around the future but around the past. Mme. de Rênal comes to represent simplicity and naturalness, attributes which are lacking in Paris and Mathilde.

The exclamatory phrase "Quelle différence!" runs through the ensuing chapters like a leitmotiv, emphasising the dichotomy which Julien finds between Mme. de Rênal and Mathilde. (124) He is disturbed by the fickleness of the latter: "Julien rempli de ses préjugés puisés dans les livres, et dans les souvenirs de Verrières, poursuivait la chimère d'une maîtresse tendre et qui ne songe plus à sa propre existence du moment qu'elle a fait le bonheur de son amant ...." (125)

Throughout Chapters xvii-xxx, Julien struggles to find his chimère in Mathilde: "Il passait sa vie à une petite fenêtre dans les combles de l'hôtel; la persienne en était fermée avec soin, et de là du moins il pouvait apercevoir mademoiselle de La Mole dans les instants où elle paraissait au jardin." (126) Julien's attitude is the same as that of Mme. de Rênal in Part I, when, from her bedroom window, she watches Julien in the garden below. (127) The parallelism of situation suggests that Julien is growing closer to Mme. de Rênal in the type of

rêverie which he enjoys.

Julien's preoccupation with Mathilde drives away his ambition:

Penser à ce qui n'avait pas quelque rapport à mademoiselle de La Mole était hors de sa puissance. L'ambition, les simples succès de vanité le distraient autrefois des sentiments que madame de Rênal lui avait inspirés. Mathilde avait tout absorbé; il la trouvait partout dans l'avenir. (128)

The disappearance of ambition restores Julien to the childlike state enjoyed in Vergy. (129) Time, which is extremely important to him throughout most of Part I, suddenly becomes meaningless. (130) This eclipse of ambition, though not yet definitive, prepares the reader for its final disappearance at the end of the novel.

Julien blames his failure to find his chimère not on Mathilde but on himself:

... je suis au total un être bien plat, bien vulgaire, bien ennuyeux pour les autres, bien insupportable à moi-même. Il était mortellement dégoûté de toutes ses bonnes qualités, de toutes les choses qu'il avait aimées avec enthousiasme; et dans cet état d'imagination renversée, il entreprenait de juger la vie avec son imagination. (131)

By underlining the graphic term imagination renversée, Stendhal stresses that Julien's self-esteem has turned to self-hatred.

Convinced of his inadequacy, Julien, like Octave, dreams of withdrawing from life. He thinks of suicide. (132) From suicide, he turns to crime. Like Octave, he regards physical violence as a means of forgetting his shortcomings. (133) This reaction will be important for a better understanding of the dénouement of the novel.

The maréchale de Fervagues, whom Julien courts to win back Mathilde, reminds him of Mme. de Rênal. (134) The reader senses that, in admiring her eyes, Julien is dreaming of his former mistress. (135) Don Bustos tells a story about the maréchale:

Jamais ses yeux ne furent plus beaux.  
 - Et elle les a superbes, s'écria Julien.  
 - Je vois que vous êtes amoureux .... (136)  
 (Stendhal's ellipses).

By means of this quiproquo, Stendhal brings out the intensity of Julien's passion for Mme. de Rênal. His strategy involving the marechale plunges him ever deeper into the past: "Et il songea beaucoup à madame de Rênal, en copiant une lettre immense destinée à la maréchale." (137)

Although Julien regains Mathilde's love, he fails to find the tenderness that he seeks. He is beginning to realise that his "chimère d'une maîtresse tendre" is possible only in the past:

Madame de Rênal trouvait des raisons pour faire ce que son coeur lui dictait: cette jeune fille du grand monde ne laisse son coeur s'émouvoir que lorsqu'elle s'est prouvé par bonnes raisons qu'il doit être ému. (138)

And again:

Ce coeur est bien différent de celui de madame de Rênal, se disait-il, mais il n'allait pas plus loin. (139)

### III DÉNOUEMENT

The concluding chapters, and particularly the attempted murder of Mme. de Rênal, have been discussed in some detail by other critics. (140)  
 By approaching the dénouement via rêverie, I hope to give a fresh interpretation to the motivation and meaning of Julien's crime and to the significance of the final prison sequence.

Julien's gradual surrender to the past is halted by the news of Mathilde's pregnancy. Stendhal underlines his change of heart. (141)  
 The money offered by M. de la Mole reawakens his ambition: "Cette fortune imprévue et assez considérable pour un homme si pauvre en fit un ambitieux." (142) The appointment as "lieutenant de hussards," together

with the title "M. le chevalier Julien Sorel de la Vernaye," achieves the roman formerly sketched out on the hillside above Verrières:

... sa joie fut sans bornes. On peut se la figurer par l'ambition de toute sa vie ....

Après tout, pensait-il, mon roman est fini, et à moi seul tout le mérite. (143)

The description of Julien's regiment as "un des plus brillants de l'armée" (144) suggests the culmination of his childhood dream.

Julien however quickly tires of his success. The following chapter finds him absorbed in visions of further advancement:

A peine lieutenant, par faveur et depuis deux jours, il calculait déjà que, pour commander en chef à trente ans, au plus tard, comme tous les grands généraux, il fallait à vingt-trois être plus que lieutenant. Il ne pensait qu'à la gloire et à son fils. (145)

The reference to time and the mention of gloire take us back to Julien's earliest rêverie. It is as though the novel is about to begin again. This brief resurrection of Julien's dreams of the future serves to emphasise his final surrender to the past.

The picture of Mme. de Rênal which emerges from the denunciatory letter to M. de la Mole shatters the myth of natural goodness created around her in Part II. Julien's first reaction on reading the letter is to suspect its authenticity, but he can have no doubt, "... elle était même écrite avec plus de soin qu'à l'ordinaire." (146) The disintegration of the myth plunges Julien into the state of imagination renversée which he experienced earlier on failing to find tenderness in Mathilde. (147) Self-hatred reappears: "Je ne puis blâmer M. de la Mole, dit Julien .... Quel père voudrait donner sa fille chérie à un tel homme!" (148)



The rapidity with which Stendhal passes over Julien's journey to Verrières is one of his usual means of conveying a period of rêverie to the reader. The same technique is employed in Armance<sup>(149)</sup> and at the end of Part I of Lucien Leuwen.<sup>(150)</sup> Comparison with the latter passage, in particular, will suggest that Julien spends the greater part of his journey in a state of imagination renversée.

Julien's feelings of self-hatred help to explain his attempted murder of Mme. de Rênal. Earlier in the novel, the state of imagination renversée prompted him to crime but the memory of former happiness restrained him from violence.<sup>(151)</sup> Since Mme. de Rênal's letter has, seemingly, destroyed such memories, Julien no longer has any reason to desist from crime. His subsequent attack on the gendarme<sup>(152)</sup> confirms that his action springs from a need not so much to take vengeance as to assuage the bitterness which he feels for his own shortcomings.

The prison sequence marks the final orchestration of the theme of rêverie in Le Rouge. The high incidence of rêverie in this section echoes its high incidence in the seminary sequence at the end of Part I and links up with the introductory chapters of Parts I and II, where the notion of rêverie/illusion is first introduced as a value in the novel. Julien retains an interest in the future throughout the prison sequence. His espagnolisme reasserts itself in his desire to die courageously. This is conveyed by his brief discouragement after Chélan's visit.<sup>(153)</sup> The heroic vocabulary recalls Julien's earliest rêveries héroïques. The name of Napoleon reappears.<sup>(154)</sup> The essential difference between Julien past and present is that, in the face of

death, ambition becomes meaningless and hence espagnolisme frees itself from thoughts of personal aggrandizement. (155)

As in childhood, Julien's dreams of gloire are accompanied by dreams of amour. No longer does he envisage Parisian conquests but a final reunion with Mme. de Rênal:

Il songeait à ce qu'il dirait à madame de Rênal, si, avant le dernier moment, il avait le bonheur de la voir. Il pensait qu'elle l'interromprait et voulait du premier mot pouvoir lui peindre tout son repentir. (156)

Since ambition has disappeared, future - and past-directed rêveries are no longer incompatible. Julien remembers Fouqué: "Le souvenir de Fouqué l'occupa beaucoup et le laissa plus attendri ..." (157) He also recalls the days spent with Mme. de Rênal:

Il trouvait un bonheur singulier quand, laissé absolument seul et sans crainte d'être interrompu, il pouvait se livrer tout entier au souvenir des journées heureuses qu'il avait passées jadis à Verrières ou à Vergy. Les moindres incidents de ces temps trop rapidement envolés avaient pour lui une fraîcheur et un charme irrésistibles. (158)

Julien's surrender to the future and the past - his absorption in the "pays des idées" (159) - fills him with contentment. He has finally achieved that rêverie of the undivided self which Stendhal shows is the source of greatest happiness. Whilst Julien formerly refused a life of laisser-aller, he now acquiesces in his childlike state. After stressing his "adoration filiale" for Mme. de Rênal, he adds: "Madame de Rênal avait été pour moi comme une mère." (160)

The opposition rêverie/society, emphasised in the opening chapters of Parts I and II and demonstrated at the end of Part I, now reappears. Successive visitors encroach upon the privacy of Julien's cell, rendering rêverie impossible. The symbolism is clear: even in prison the être

d'exception is unable to escape the persecutions of society. At the trial Valenod takes over from R  nal as the representative of society, condemning Julien to death out of hatred and jealousy for the   tre d'exception. Decidedly more coarse and vulgar than R  nal, Valenod is a symbol of the bourgeois who will rise to power in July.<sup>(161)</sup> By substituting Valenod for Renal as the representative of society, Stendhal indicates that he considers the new r  gime even more destructive of r  verie than the Restoration monarchy portrayed earlier in the novel.<sup>(162)</sup>

Julien's meditations in prison underline this opposition r  verie/society. His interview with the two thieves convinces him that both Paris and the provinces are motivated by greed and envy.<sup>(163)</sup> There is no place for the   tre d'exception and his type of r  verie. Julien envisages suicide: "Rien ne lui plaisait plus, ni dans la vie r  elle, ni dans l'imagination."<sup>(164)</sup> The thought of a Divine Being comforts him temporarily: "Alors, les   mes tendres auraient un point de r  union dans le monde .... Nous ne serions pas isol  s ...." [Stendhal's ellipses]<sup>(165)</sup> But Julien does not truly move towards God.<sup>(166)</sup> He breaks off his cogitations, because he realises that what he desires is not God but Mme. de R  nal: "Ce n'est ni la mort, ni le cachot, ni l'air humide, c'est l'absence de madame de R  nal qui m'accable."<sup>(167)</sup>

The bleak impression created by society's repression of the   tre d'exception is mitigated in Le Rouge, firstly, by Julien's metamorphosis and, secondly, by the poetic conclusion to the novel. The prison sequence marks Julien's acceptance of the value of r  verie for its own sake. He comes to equate his "vie pleine d'incurie et de r  veries tendres"<sup>(168)</sup> with supreme happiness:

- Laissez-moi ma vie idéale. Vos petites tracasseries, vos détails de la vie réelle, plus ou moins froissants pour moi, me tireraient du ciel ....

Au fait, se disait-il à lui-même, il paraît que mon destin est de mourir en rêvant ....

Il est singulier pourtant que je n'aie connu l'art de jouir de la vie que depuis que j'en vois le terme si près de moi. (169)

Julien not only accepts the value of rêverie but also regards it as a lasting form of happiness. He dreams of a long-term imprisonment, close to Mme. de Rênal. (170) Although the deaths of Julien and Mme. de Rênal may suggest that, for Stendhal, happiness is doomed to die, (171) the two protagonists clearly regard happiness as durable.

The closing pages reinforce the impression of optimism left by Julien's changed attitude towards rêverie. When Mme. de Rênal enters his cell, past, present and future merge in an intensely emotional experience. (172) Her presence plunges Julien deeper into rêverie:

"il vivait d'amour et sans presque songer à l'avenir. ... madame de Rênal partageait presque son insouciance et sa douce gaieté." (173)

Throughout the concluding chapters the terms doux, douce, douceur are applied not to Mme. de Rênal but exclusively to Julien. (174) It is as though Stendhal is trying to focus all attention on the gentle, drifting rêverie which is increasingly enveloping the hero.

For Julien, as for Octave, death is presented as a continuation of the dream-like state which precedes it:

Jamais cette tête n'avait été aussi poétique qu'au moment où elle allait tomber. Les plus doux moments qu'il avait trouvés jadis dans les bois de Vergy se peignaient en foule à sa pensée et avec une extrême énergie. (175)

Julien drifts away into the past and into death simultaneously:

"mourir en rêvant" does indeed become his fate. The corresponding



simplicity with which Stendhal describes the death of Mme. de Rênal suggests that, like Julien, she fades away in an everlasting dream.<sup>(176)</sup> Her death is the equivalent of Armance's withdrawal into a convent.<sup>(177)</sup>

Julien's choice of the cave on the hillside above Verrières for his final resting place is symbolic of the continuation of rêverie into death. He chooses the cave because he has always found it conducive to rêverie in the past.<sup>(178)</sup> If we look back to Part I, we will remember that a container of gold and diamonds belonging to Mme. de Rênal lies buried in this cave, a token of the love which she felt for Julien in Vergy.<sup>(179)</sup> Julien's return to the cave thus represents his ultimate reunion in death with the love of Mme. de Rênal. And it is surely significant that the case containing the gold and diamonds is red: "Elle lui remit un étui à verre, en maroquin rouge, remplie d'or et de quelques diamants".<sup>(180)</sup> By the end of Le Rouge Julien has rejected ambitious dreams, which are associated throughout the novel with the colour black, and turned to the tranquillity of a more lasting form of rêverie, which is associated from the very first paragraph of the novel with the colour red. It seems to me that R. Girard is correct in saying that, on a political level, Black emerges triumphant in Le Rouge et Le Noir.<sup>(181)</sup> But it is equally clear, in my view that, on a personal level, Red wins through in the end.

NOTES TO CHAPTER SEVEN

1. The two Parts of Le Rouge, as later of Lucien Leuwen and La Chartreuse, will be discussed separately and in turn, since it was felt that a linear approach to the novels would be more helpful for an investigation of structure.
2. v., inter al., Zola, op.cit., p.96, who has said of the opening of Le Rouge, "... l'auteur ne cède pas à des idées de symétrie, de progression, d'arrangement quelconque. Il écrit au petit bonheur de l'alinéa"; A. Le Breton, "Le Rouge et le Noir" de Stendhal (Paris: Mellottée, 1933), who has failed to mention Chapters i and ii in either his résumé or his discussion of the novel.
3. v., inter al., V. Brombert, Fiction ..., pp.61-62; G. Mouillaud, op.cit., pp.87ff.
4. v.sup., Chapter iii, esp., Natural Relief, pp.81-4. Vegetation, pp.84-8 Water, pp. 88-91
5. RN, I, p.6.
6. ibid.
7. ibid., pp.6-7
8. ibid., p.13.
9. ibid., pp.7-8
10. ibid., p.8.
11. ibid.
12. ibid., p.12.
13. ibid., p.13.
14. ibid., p.24.
15. V. Brombert, Fiction ..., pp.62-63. cf, M Turnell, The Novel ..., pp.142-43.
16. RN, I, p.65.
17. ibid., p.15; p.23; p.24; p.48(2); p.51; p.65; p.66; p.79; p.157; p.161; p.164; pp.164-65; p.222; p.226; p.249.
18. ibid., p.122.
19. ibid., p.23.

20. ibid., p.32. The adjective pensif/pensive is applied, in Le Rouge, to Chélan, I, p.18; to Mme. de Rênal, I, p.23, p.55; to Julien, I, p.32, p.105, p.280, II, p.134, p.343; to Mathilde, II, p.150; and to M. de la Mole, II, p.364.
21. ibid., I, p.43, p.47, p.136, II, p.450, p.470, p.479.
22. ibid., I, p.43, "... il abhorrait sa patrie. Tout ce qu'il y voyait glaçait son imagination." cf. ibid., p.247.
23. ibid., p.45, "La grille de fer était ouverte ...."
24. ibid., I, p.193.
25. ibid.
26. ibid., p.24.
27. ibid., I, p.170.
28. ibid., pp.169-70.
29. ibid., p.266.
30. ibid., p.97.
31. ibid., cf. ibid., p.166.
32. ibid., pp.305-306.
33. ibid., I, p.41.
34. ibid., I, p.43.
35. v.sup., Chapter vi, p. 168 .
36. RN, I, pp.13-14.
37. ibid., p.41.
38. ibid., p.75.
39. ibid.
40. ibid., I, p.43.
41. ibid., p.177.
42. "Stendhal et le chinois," RSH, No.32 (1958) p.453.
43. RN, I, p.176, "brillants uniformes"; p.177, "Ses épaulettes étaient plus brillantes ..."; p.236, "Ce brillant uniforme ...."

44. v. A, p.7.
45. RN, I, p.127.
46. ibid., p.98.
47. ibid., p.126.
48. ibid., I, p.185.
49. ibid., p.189.
50. ibid., p.320.
51. ibid., p.341.
52. v. e.g., M. Bardèche, op.cit., p.204, "Julien aime se laisser aller à la rêverie. Il oublie d'être Julien Sorel."
53. RN, I, p.48, "... il oublia tout, même ce qu'il venait faire."
54. v. R.A. Woodson-Levey, "Stendhal, son emploi du procédé de la répétition dans Le Rouge et le Noir," (Thesis: Univ. Grenoble, 1969), pp.19-20, who has underlined the repetition of enfant throughout this sequence.
55. RN, I, p.89.
56. ibid., p.117.
57. ibid., pp.130-31.
58. ibid., pp.265-66.
59. ibid., p.154.
60. ibid., p.169.
61. ibid., p.274.
62. ibid., p.276.
63. ibid., p.265
64. ibid., p.281.
65. ibid., p.280.
66. ibid., p.305.
67. ibid., p.307.
68. ibid., p.285, "... il n'y aura pas grande différence entre un séminaire et une prison."



69. v. e.g., P. Martino, "De quelques thèmes de roman chez Stendhal," DIV., No.249 (1944), p.214.
70. RN, I, pp.299-300; cf. ibid., II, p.396.
71. v.sup., pp. 193
72. v.inf., pp. 204-5.
73. RN, I, p.327.
74. ibid., II, p.427, "Sa pensée était à Vergy ...."
75. ibid., I, pp.332-33.
76. ibid., pp.333-34.
77. ibid., p.337.
78. ibid., p.385.
79. v.inf., pp. 216-7.
80. v. e.g., M. Bardèche, op.cit., p.222, "Rien n'est moins composé que son oeuvre (Le Rouge et le Noir)."
81. M. Bardèche (op.cit., p.222) and G. Mouillaud (op.cit., p.67, "chapitre politique") have seen it as a political chapter. F.W.J. Hemmings (op.cit., p.114) has suggested that it contrasts Julien's view of Napoleon with Stendhal's personal opinion. For P. Castex it is an interlude which "sans être tout à fait étranger au sujet du roman, fait dériver pour quelques instants le cours de notre attention" (op.cit., p.169)
82. RN, II, p.4.
83. ibid.
84. ibid., p.6.
85. ibid., p.7.
86. ibid., p.4.
87. ibid., p.223.
88. ibid., p.102.
89. ibid., p.149.
90. Stendhal: Le Rouge et le Noir (London: Arnold, 1973), p.45. For a contrary view, vide J. Bruller-Dauxois, "Pour Julien", E, No.517-521 (1972), pp.127-135 and J.de Lacretelle, "En relisant Stendhal", NRF., Nos.1-6 (1953), p.451.

91. RN, II, P.220.
92. ibid., p.217: cf. ibid., p.114.
93. ibid., p.222.
94. ibid., p.419.
95. ibid., p.421.
96. ibid.
97. ibid., p.484.
98. ibid., p.371, "Les malheurs de l'émigration en avait fait un homme à imagination"; p.372, "âme imaginative".
99. ibid., p.249.
100. ibid., p.371.
101. ibid., p.365.
102. ibid., p.367.
103. ibid.
104. ibid., p.372.
105. ibid., p.19.
106. ibid., p.71 (3); p.81; p.84(2); p.88; p.152; p.167.
107. ibid., p.117.
108. v. ibid., pp.120-22.
109. ibid., p.122.
110. ibid., p.120.
111. ibid., p.137.
112. RN, II, p.121, "cette robe noire"; p.126 "en noir"; p.128, "robe noire".
113. ibid., p.160. cf. ibid., p.158.
114. ibid., p.29, p.47, p.131, p.150, p.152, p.161, p.182, p.337, p.342, p.350; ibid., p.152, p.155, p.215, p.216, p.223, p.249.
115. Le Rouge, Part I: 17 occurrences; Part II: 46 occurrences.  
Lucien Leuwen, Part I: 41 occurrences; Part II: 36 occurrences.  
La Chartreuse, Part I: 18 occurrences; Part II: 23 occurrences.

116. RN, II, p.10.
117. ibid., I, p.270.
118. ibid.
119. ibid., p.45.
120. ibid., p.57.
121. RN, II, p.29.
122. ibid., p.58.
123. ibid., p.126.
124. ibid., p.155, "Quelle différence avec les regards de madame de Rênal!"; p.195, "Quelle différence, grand Dieu!"; p.198, "Quelle différence, grand Dieu!". cf. ibid., p.179, p.188.
125. ibid., p.203.
126. ibid., p.216.
127. ibid., I, p.121.
128. ibid., II, p.284.
129. ibid., p.233.
130. ibid., p.302, "Il calculait qu'après cinq ou six ans de soins, il parviendrait à s'en faire aimer de nouveau." cf. ibid., I, p.129.
131. ibid., p.226.
132. ibid., p.226. cf. supra., Chapter vi, p. 177.
133. RN, II, p.308. cf. supra., Chapter ii, p. 55.
134. v.sup., p. 210.
135. RN, II, p.289; cf. ibid., p.292.
136. ibid., p.296.
137. ibid., p.319.
138. ibid., p.335.
139. ibid., p.341.



140. v., inter al., P.-G. Castex, op.cit., pp.124ff; C. Klein and P. Lidsky, Stendhal: Le Rouge et le Noir. Analyse critique (Paris: Hatier, 1971), pp.46ff. For a summary of the many interpretations of Julien's crime, v. M. Longstaffe, "L'éthique du duel et la couronne du martyr dans Le Rouge et le Noir," SC, No.72 (1976), pp.283-86.
141. RN, II, p.369.
142. ibid.,
143. ibid., p.376: cf.supra., p.198. These two passages have been compared by G. Mouillaud, op.cit., p.36.
144. RN, II, p.379.
145. ibid., pp.380-81
146. ibid., p.384. The effects of the letter upon Julien have been summarized by R. Nimier, "Le Gros Consul," NRF, (1955), pp.986-1002.
147. v.sup., pp. 212-13
148. RN, II, p.384.
149. A, pp.181-82.
150. v.inf., Chapter viii, pp. 242 .
151. RN, II, p.322.
152. ibid., p.387.
153. ibid., p.401.
154. ibid., p.397.
155. ibid., p.391, "Chacune des espérances de l'ambition dut être arrachée successivement de son coeur par ce grand mot: Je mourrai , il faut mourir."
156. ibid., p.445.
157. ibid., p.402.
158. ibid., p.420. cf. ibid., pp.427-28.
159. ibid., p.428.
160. ibid., p.440.



161. cf. R. Girard, Mensonge romatique et Vérité romanesque (Paris: Grasset, 1961), p.134.
162. This is also suggested in the Avertissement de L'Editeur:  
"Cet ouvrage était prêt à paraître lorsque les grands événements de Juillet sont venus donner à tous les esprits une direction peu favorable aux jeux de l'imagination."  
(RN, I, p.3).
163. RN, II, pp.468-69.
164. ibid., p.470.
165. ibid., p.471.
166. For a contrary view, see Y. Muroi, "Les deux visages de Julien Sorel," SC, No.74 (1977), pp.155-122.
167. RN, II, p.472.
168. ibid., p.425.
169. ibid., p.427.
170. ibid., p.472 and p.473.
171. v. H. Amer, "Amour, prison et temps chez Stendhal," NRF, No.111 (1962) p.489.
172. RN, II, pp.456-57.
173. ibid., p.479.
174. ibid., p.450, p.470, p.479, p.482.
175. ibid., p.482.
176. ibid., p.485.
177. This parallel has been suggested by E. Talbot, "Remarques sur la mort de Mme. de Rênal," SC, No.59 (1972), pp.250-56.
178. RN, II, p.483.
179. ibid., I, p.214.
180. ibid.
181. op.cit., p.117.

## CHAPTER EIGHT

LUCIEN LEUWEN

Lucien Leuwen inevitably presents quite special problems for any critical interpreter. The work is largely unrevised: extraneous material abounds and several lacunae are found in the text.<sup>(1)</sup> In Part I, Stendhal chooses a landscape largely inimical to rêverie. In Part II, the political interest dominates and, when opportunities for rêverie occur, Stendhal appears unwilling or unable to exploit them. There is the further difficulty for our present purposes, namely, that the terms rêver, rêverie, rêve, rêveur occur less frequently than elsewhere in the fiction of Stendhal.<sup>(2)</sup> Yet, despite these apparently discouraging factors, the importance of rêverie in Lucien Leuwen has attracted critical attention. M. Bardèche, for instance, particularly stresses the autobiographical elements in this novel, associating them with Stendhal's attachment to the joys of rêverie: "Douceur de l'amitié tendre, douceur de la rêverie et des larmes, tout ce que Stendhal avait cherché près de Métilde, près de la comtesse Curial, voilà la musique de Lucien Leuwen".<sup>(3)</sup> J.P. Bruyas similarly emphasizes the temperamental link which provides what Bardèche so tellingly describes as "the music of Lucien Leuwen": "Parmi les adolescents des romans, c'est Leuwen qui ressemble le plus à Beyle (comme Madame de Chasteller ressemble le plus à Métilde); les autres sont moins adonnés à la rêverie".<sup>(4)</sup> Systematic examination of the function of rêverie in Lucien Leuwen is indeed rewarding. It demonstrates, for example, an opposition illusion/haine, recalling the opposition illusion/argent of Le Rouge and serving to characterize the êtres d'exception.

More importantly, perhaps, an examination of the rêverie of Lucien reveals a clear structural intent, although many critics have commented on the structural deficiencies of this novel.<sup>(5)</sup> Lucien's progress in both Parts from rêveries héroïques towards the enclosed world of rêveries tendres underlines the symmetry of Parts I and II. This makes possible a rather different view of the novel from that which, observing merely a repetition of the same pattern in Parts I and II, regards the novel as "almost an epic of stagnation".<sup>(6)</sup> Finally, a concentration of critical focus upon the rôle of rêverie in the novel provides a powerful counter-argument to the suggestion made by some critics that the dénouement of the novel is uncharacteristic of Stendhal.<sup>(7)</sup>

#### I CHARACTERIZATION AND STRUCTURE (PART I)

The address to the Lecteur Bénévole, which prefaces Part I of Lucien Leuwen, establishes an opposition rêverie/haine similar to the opposition rêverie/argent found in Armance and Le Rouge et le Noir. Stendhal situates himself among those who prize illusion.<sup>(8)</sup> He is not writing for the representatives of haine, the "gens graves prédestinés à haïr les écrivains tels que celui qui se présente à vous..."<sup>(9)</sup> This opposition rêverie/haine reappears in the Première Préface of Le Chasseur Vert. Stendhal presents the act of writing, itself a form of rêverie, as a liberation from haine. He describes his rôle as author in the third person: "En peignant ces figures, il se laissait aller aux douces illusions de son art, et son âme était bien éloignée des pensées corrodantes de la haine."<sup>(10)</sup> If rêverie is so fundamental a trait in Stendhal's concept of selfhood, it is no doubt partly because

it represents one mode - and a principal one - of escape from moral servitudes, such as hate, which cripple and paralyse the freedom of the soul.

The opposition rêverie/haine returns in the opening chapter, where it serves to emphasise the exceptional qualities of the Leuwen family. An unreal, idyllic atmosphere surrounds father, mother and son.<sup>(11)</sup> The fairytale formula of the quotation at the head of the chapter strengthens the impression of illusion: "Il y avait une fois une famille à Paris qui avait été préservée des idées vulgaires par son chef...."<sup>(12)</sup> Stendhal's multiple ironies cannot conceal his admiration of the Leuwen family. He makes it clear that they are indifferent towards argent<sup>(13)</sup> and unaffected by haine.<sup>(14)</sup>

The loisir given to Lucien by his social position brings to mind the opening chapter of Armance. But, whereas Octave is agitated,<sup>(15)</sup> Lucien appears carefree.<sup>(16)</sup> The later version in particular emphasises his indifference and laisser-aller, "Il songeait dans chaque moment à faire ce qui lui plaisait le plus au moment même, et ne pensait point assez aux autres."<sup>(17)</sup> Stendhal underlines that this "disposizione naturale di Lucien ad un morbido abbandono alle circostanze"<sup>(18)</sup> marks him out from his contemporaries: "Enfin, chose impardonnable dans ce siècle hypocrite et pour un jeune homme riche, il avait plutôt l'air insouciant et étourdi."<sup>(19)</sup>

Lucien, like Octave, combines loisir with a love of solitude. The protective environment of the Ecole Polytechnique is seen to have fostered his rêverie and protected him from haine: "A l'Ecole polytechnique, un travail de tous les instants, enthousiaste de la science, la générosité naturelle à la jeunesse, l'amour de la liberté neutralisaient un peu



les passions haineuses, l'humeur et l'envie."<sup>(20)</sup> This love of solitude persists after Lucien's return to the protective environment of the Leuwen salon. He often chooses to cut himself off from society:

En choses permises, il faisait à chaque moment ce qui lui faisait le plus de plaisir à ce moment même. Souvent, il était occupé huit jours de suite à lire un beau mémoire d'Euler ou de Lagrange, et alors il oubliait tout. (21)

The description of Lucien as "tout pensif"<sup>(22)</sup> underlines his preoccupation with the inner world of the imagination.

Lucien's rêverie in the Ecole Polytechnique and in the Leuwen salon suggests a link between rêverie and enclosure which is exploited more fully in the early descriptions of Mme. de Chasteller. The tiny window of her room in the hôtel de Pont-levé, with its prominent green shutters and little curtain,<sup>(23)</sup> has a protective function similar to that of the walls and iron gate of the maison Renal. This claustration suggests Mme. de Chasteller's absorption in a private world of rêverie. Her seclusion earns her, like Mme. de Renal, the reputation of haughtiness: "On la dit haute comme les nues. Cela ne parle jamais à personne."<sup>(24)</sup> Lucien passes by in the hope of seeing her: "Mais les persiennes vertes étaient hermétiquement fermées."<sup>(25)</sup> Stendhal's insistence on Mme. de Chasteller's immurement within the private world of her imagination continues the association of rêverie and imprisonment fully exploited in the closing chapters of Le Rouge.

A deeper consideration of the character of Mme. de Chasteller reveals that her love of rêverie combines with gaiety and involvement in life:

... le trait le plus marquant du caractère de Mme. de Chasteller était une nonchalance extrême. Sous l'aspect d'un sérieux complet, et que sa beauté rendait imposant, elle avait un caractère heureux et rieur; rêver était son bonheur suprême. On eût dit qu'elle ne faisait aucune attention aux petits événements qui l'environnaient; aucun ne lui échappait, au contraire, et elle les voyait fort bien, car ils servaient d'aliment à cette rêverie qui passait pour de la hauteur. (26)

Mme. de Chasteller displays the combination of rêverie and zest for life which will later be displayed by Gina. Although A. Caraccio has seen her as "si douce, si estompée" (27) and C. Roy has described her as "la plus douce des héroïnes stendhaliennes," (28) the terms doux, douce, douceur, so frequently applied to Armance and Mme. de Renal, are rarely used of her in Part I of the novel. (29)

The longing to return to Paris, which occupies Mme. de Chasteller before Lucien's arrival in Nancy, underlines her vivacity. She sees Paris as a haven of rêverie, an escape from the self-centredness of Nancy: "Elle ne regrettait qu'une chose de Paris: la musique italienne, qui avait le pouvoir d'augmenter d'une façon surprenante l'intensité de ses accès de rêverie. Elle rêvait fort peu à elle-même..." (30)

Mme. de Chasteller's rêverie is encouraged by Lucien's appearance in the town. She spends hours waiting for him to ride beneath her window. (31) Rêverie is again associated with clausturation and voir sans être vu: "Jamais elle ne s'était placée à un métier à broder, derrière sa persienne, sans avoir renvoyé sa femme de chambre et fermé sa porte à clef." (32)

When Mme. de Chasteller comprehends the extent of her involvement with Lucien, she dreams of exchanging the prison-like setting of her room for the prison-like setting of a convent:

... elle ne savait où trouver un refuge contre le terrible reproche d'avoir pu paraître, aux yeux de Leuwen, manquer de retenue. Sa première idée fut de se retirer pour toujours dans un couvent.

Il verra bien par le voeu de cette retraite éternelle que je n'ai pas le projet d'attenter à sa liberté." (33)

The terms refuge, retraite éternelle again stress the importance of enclosure as a protection for rêverie.

Mme. de Chasteller's preoccupation with Lucien continues throughout the ensuing weeks. The links between rêverie and voir sans être vu reappears: "Les journées ne marquaient pour elle, n'avaient de prix à ses yeux, que par les heures qu'elle passait le soir près de la persienne de son salon, à épier les pas de Leuwen qui, bien loin de se douter de tout le succès de sa démarche venait passer des heures entières dans la rue de la Pompe."<sup>(34)</sup> Clausturation is further emphasised by Mme. de Chasteller's severance of all connections with outside. She promises to punish any transgression by withdrawing from Nancy:

"... Si mon indigne coeur continue à s'occuper de lui, je saurai bien quitter Nancy."

L'image présentée par ces deux mots attendrit Mme. de Chasteller malgré elle; c'était presque comme si elle se fût dit:

"Je quitterai le seul pays où il puisse exister pour moi un peu de bonheur." <sup>(35)</sup>

Lucien's unexplained departure from Nancy fills Mme. de Chasteller with a "mélancolie ~~profonde~~." <sup>(36)</sup> Her attachment to the Chasseur Vert shows her continuing preoccupation with Lucien. The café-hauss is the scene of her decision to return to Paris which is prompted by the secret hope of their reunion. <sup>(37)</sup> The reappearance of the Paris dream means that the rêverie of Mme. de Chasteller, like that of Mme. de Rênal, has come full-circle. The terms doux, douce, douceur, curiously absent from the descriptions of Mme. de Chasteller in Part I, return in Part II, suggesting that the loss of Lucien has destroyed her gaiety and zest for life:

Le caractère de Mme. de Chasteller était la douceur et la nonchalance. Rien ne parvenait à agiter cette âme douce, noble, amante de ses pensées et de la solitude. (38)

One is left with the impression that Mme. de Chasteller, like Armance and Mme. de Rênal, ultimately fades away into rêverie.

While the rêverie of Mme. de Chasteller assumes a circular pattern, indicative of perfection and enclosure, Lucien's imagination follows a path similar to that taken by Julien in Le Rouge. But, although his appointment as sous-lieutenant fills him with excitement, contemporary political events dampen his enthousiasme. As he paces round the room, glancing at his new uniform, he reflects as follows:

Autrefois, lorsque je pris mon premier uniforme, en entrant à l'Ecole, peu m'importait sa couleur. Je pensais à de belles batteries rapidement élevées sous le feu tonnant de l'artillerie prussienne ....

Qui sait? Peut-être mon 27<sup>e</sup> de lanciers chargera-t-il un jour ces beaux hussards de la Mort dont Napoléon dit du bien dans le Bulletin d'Iéna .... Mais pour se battre avec plaisir, se dit-il en s'arrêtant, tout pensif, il faudrait que la patrie fût réellement intéressée au combat, car s'il ne s'agit que de plaire à ce juste milieu, à cette halte dans la boue qui a fait les étrangers si insolents, ma foi, ce n'est pas la peine (Stendhal's ellipses). (39)

Like Julien, Lucien is fired by the exploits of Napoleon. But the closing sentence emphasises that his enthousiasme stems not from the prospect of personal advancement but from love of France. (40) He is moved by the patriotic zeal of Napoleon: "Je respecte Washington, mais il m'ennuie; tandis que le jeune général Bonaparte, vainqueur au pont d'Arcole, me transporte bien autrement que les plus belles pages d'Homère ou du Tasse". (41) This passionate enthusiasm for Napoleon as an epic hero undercuts Professor Hemmings' over-stark contrast between Lucien and Julien Sorel: "Lucien's attitude to Napoleon is as unlike



Julien's as it could be .... Lucien is less of a dreamer than Julien, and far too hard-headed to indulge in any kind of mythopeia: it never occurs to him to take Napoleon as a model."<sup>(42)</sup> Although there are differences of attitude in Julien and Lucien, there are also clear similarities, among which is a common propensity to dream.

As in Le Rouge, dreams of gloire lead to dreams of amour:

"Peut-être une blessure! ..."

Et il se voyait transporté dans une chaumière de Souabe ou d'Italie. Une jeune fille charmante, dont il n'entendait pas la langue, lui donnait des soins d'abord par humanité, et ensuite ....

Quand Lucien était las des soins d'une naïve et fraîche paysanne, c'était une jeune femme de la Cour exilée par un mari bourru dans un château voisin. D'abord, elle envoyait son valet de chambre qui apportait de la charpie au jeune blessé, et quelques jours après elle paraissait elle-même, donnant le bras à un respectable curé. (43)  
(Stendhal's ellipses).

Lucien dreams not of the Parisian conquests which attract Julien but of an idyllic love affair such as Fabrice discovers with Aniken in Flanders. His association of love with foreign lands, particularly Italy, suggests that he views it as an escape into rêverie. The final paragraph, where the mari bourru and the respectable curé evoke the notions of imprisonment and chastity, seems to foreshadow his affair with Mme. de Chasteller.

The journey to Nancy revives Lucien's rêveries héroïques. He sees himself as a patriotic hero: "Bah! continua Lucien, c'est ainsi que Desaix et Saint-Cyr ont commencé, ces héros qui n'ont pas été salis par le duché."<sup>(44)</sup> The unfriendly air of the officers turns him towards the rank and file:

Lucien se remit à écouter les lanciers, et avec délices; bientôt son âme fut dans les espaces imaginaires; il jouissait vivement de sa liberté et de sa générosité, il ne voyait que de grandes choses à faire .... Les propos plus que simples de ces soldats faisaient sur lui l'effet d'une excellente musique; la vie se peignait en couleur de rose. (45)

The movement from gloire to amour recurs as Lucien enters Nancy and this suggests the pattern which his rêverie will follow in the course of Part I. His rêveries héroïques are deflated by the mocking smiles of his companions: this is a further indication of the way in which rêveries may lead to disappointment and despair. But, at the same moment, he looks up to discover a young woman half-hidden behind a green shutter: "... il vit que la persienne vert perroquet s'entr'ouvrait un peu: c'était une jeune femme blonde et à l'air simple et un peu dédaigneux qui venait voir passer le régiment."<sup>(46)</sup> The opening of the shutter could be interpreted as symbolic of the new direction which Lucien's rêverie will take, for rêveries tendres immediately transport him outside reality: "Les murs écorchés et sales des maisons de Nancy, la boue noire, les duels nécessaires, le lieutenant-colonel, le mauvais pavé qui faisait glisser la rosse qu'on lui avait donnée peut-être exprés, tout disparut."<sup>(47)</sup>

The dreams enjoyed by Lucien on his way into Nancy are quickly stifled by the atmosphere of ennui which pervades the town. Stendhal's description of the Nancy landscape, devoid of the usual adjuncts to rêverie, has already suggested the impossibility of illusion in such a setting:

Le lieu de la scène qui encadrait ces idées n'était rien moins que romanesque. Depuis deux heures, on traversait une plaine plate et stérile sans voir quiconque. Deux lignes d'arbres rabougris marquaient la route, au milieu de laquelle régnait un beau pavé fort bien entretenu. C'était la seule belle chose du paysage. (48)

The opposition rêverie/haine, introduced at the beginning of the novel, reappears, emphasising Lucien's alienation from society: "... cette haine contenue, mais unanime, qu'il voyait dans tous les yeux, lui serrait le coeur."<sup>(49)</sup> When the colonel orders him to keep within two leagues of Nancy his confinement suggests society's repression of the être d'exception and destruction of his rêverie. Stendhal comments ironically: "Notez que la plaine exécrable, stérile, sèche, où le génie de Vauban a placé Nancy ne se change en collines un peu passables qu'à trois lieues de distance."<sup>(50)</sup>

The repression of the être d'exception is emphasised since the values of rêverie are usurped by the âmes vulgaires. As in the closing chapters of Armance, rêverie becomes associated with argent and vanité: "Le marchand rêve la fortune de son établissement, et la respectable mère de famille l'établissement d'une de ses filles."<sup>(51)</sup> This example again demonstrates how Stendhal uses rêverie in different senses: it can be both a positive and a negative value. By moving from the rêverie tendre of Lucien to the rêverie sèche of those around him, Stendhal underlines the isolation of his hero and the rarity in Nancy of the type of rêverie which he enjoys.

The repressive atmosphere of Nancy prompts Lucien to think of escape. He is tempted by suicide.<sup>(52)</sup> The political freedom of America attracts him.<sup>(53)</sup> The yearning glances which he casts on the "jardin anglais" of Mme. de Commercy show his longing for freedom in which to dream: "Sa maison, située au fond d'une grande cour garnie de tilleuls taillés en mur, était, il est vrai, d'un aspect fort triste, mais du côté opposé à la cour Lucien aperçut un jardin charmant, et où il eût été heureux de se promener."<sup>(54)</sup>

While Lucien remains in Nancy and knows that he must prove himself "pour gagner sa propre estime ... et par conséquent pour avoir le droit de mépriser la vie ...,"<sup>(55)</sup> he discovers a source of rêverie in Théodolinde de Serpierre. The latter seems to prefigure Mme. de Chasteller, just as Aniken will prefigure Clélia in La Chartreuse: "Il se consolait un peu en songeant qu'il allait trouver Mlle Théodolinde..."<sup>(56)</sup> The reader sees how Lucien is taking refuge in rêveries tendres as a means of escape from ennui. When he accompanies Théodolinde and Mme. de Chasteller on the lake,<sup>(57)</sup> their parallel association with rêverie becomes clear. Lucien's thoughts are beginning to move from one to the other.

Lucien's escape from ennui into rêverie is symbolised by the open shutters which greet him one day as he is riding along the rue de la Pompe and which, it will be remembered, were only partially open on the previous occasion.<sup>(58)</sup> We are reminded of the open gate which welcomes Julien on his arrival at the maison Renal.<sup>(59)</sup>

Lucien's frequent visits to the rue de la Pompe underline his continuing preoccupation with Mme. de Chasteller: "Il repassait de plus belle dans la rue de la Pompe, et il regardait les persiennes vertes."<sup>(60)</sup> The knowledge that he is abandoning his rêveries héroïques fills him with guilt but he has no control over his actions.<sup>(61)</sup> Prison imagery is used to emphasise the new direction of Lucien's rêverie: "Il était étonné de tout ce qui lui arrivait, comme l'oiseau sauvage qui s'engage dans un filet et que l'on met en cage; ainsi que ce captif effrayé, il ne savait que se heurter la tête avec furie contre les barreaux de sa cage."<sup>(62)</sup> His fear of such imprisonment was shown earlier, when he told Du Poirier: "Je ne songe nullement au mariage, j'aimerais



mieux, pour le moment, la prison." (63)

An approach via rêverie to the love sequence which terminates Part I of Lucien Leuwen reveals a clear pattern and progression. Mme. de Marcilly's ball first provides the lovers with a setting conducive to rêverie. It is significant that the ball takes place in a former café-hauss. (64) Stendhal's insistence on the notion of café-hauss suggests that this episode is intended to prefigure the lovers' later reunions at the café-hauss of the Chasseur Vert. As on the latter occasions, the setting dispels ennui and encourages rêverie:

Au travers des murs de charmille, on apercevait ça et là, par les trouées, une belle lune éclairant un paysage étendu et tranquille. Cette nature ravissante était d'accord avec les nouveaux sentiments de Mme. de Chasteller .... (65)

In later chapters, the union of the two lovers within a private world of rêverie is conveyed by the reciprocity of their attitudes. Lucien assumes the position of voir sans être vu habitually associated with Mme. de Chasteller: "Il ouvrit la fenêtre et se plaça derrière les persiennes, de façon à n'être que difficilement examiné par le docteur." (66) Mme. de Chasteller, hidden in her room, secretly imitates the actions of Lucien, who spends hours lost in rêverie in the street below: "Bathilde (car le nom de madame est trop grave pour un tel enfantillage), Bathilde passait les soirées derrière sa persienne à respirer à travers un petit tuyau de papier de réglisse qu'elle plaçait entre ses lèvres comme Leuwen faisait pour ses cigares." (67)

The outing to the Chasseur Vert restores the unreal and idyllic atmosphere of the ball. (68) The earlier association of the woods with Italy has indicated that they will become a privileged spot for rêverie. (69) The beauty of the setting and the protection of the trees impose silence on the lovers, a silence during which they are plunged into rêverie.

Des larmes, de bonheur apparemment, vinrent mouiller les yeux de Leuwen.

"Eh! bien, je vous crois sincère, mon ami, lui dit-elle après un grand quart d'heure de silence." (70)

The tears contain a hint of sadness which was not present at the ball but which foreshadows the closing pages of Part I.

A second visit to the Chasseur Vert restores Lucien's love which has been temporarily destroyed by the intervention of Mlle. Bérard:

"Quand on descendit de voiture à l'entrée des bois de Burelviller, Lucien était un autre homme ...." (71) The woods have become a sanctuary for rêverie:

Mme. de Chasteller trouvait un plaisir extrême à rêver, et ne parlait que juste autant qu'il le fallait pour ne pas se donner en spectacle à la famille de Serpierre qui s'était réunie autour d'eux .... Leuwen était lui-même tout à fait transporté dans le roman de la vie, l'espérance du bonheur lui semblait une certitude. (72)

The protection provided by the trees is reinforced by the protective circle formed by the Serpierre girls. The lovers are imprisoned in their rêverie: "Il fut heureux pour tous les deux d'être environnés, et en quelque sorte empêchés de se parler." (73) The change in the lovers since their first visit to the Chasseur Vert will highlight the bitterness of their disappointment at the close of Part I:

Ils s'aimaient d'une manière bien différente de l'avant-veille. Ce n'étaient plus des transports de ce bonheur jeune et sans soupçons, mais plutôt de la passion, de l'intimité, et le plus vif désir de pouvoir avoir de la confiance. (74)

As in Armance and Le Rouge et le Noir, society resents the happiness of the êtres d'exception. Du Poirier's scheme to separate the lovers is prepared for earlier in the novel. At Mme. de Marcilly's ball, Lucien forgets to be on his guard, "... il ne songeait plus à plaire

au public ...." (75) Happiness similarly diverts the attention of Mme. de Chasteller: "Pendant que la pauvre Mme. de Chasteller oubliait <sup>le</sup> monde et croyait en être oubliée, tout Nancy s'occupait d'elle." (76) The scheme of the false pregnancy and childbirth engineered by Du Poirier to discredit Mme. de Chasteller has, not entirely surprisingly, occasioned much unfavourable criticism. From the strictly realist point of view, it may indeed seem "a contrivance whose absurdity verges on the farcical". (77) It is clearly open to similar objections to those occasioned by the manoeuvres of Soubirane in Armance. (78) Stendhal is, one must acknowledge, capable of a cavalier attitude towards verisimilitude when it suits his purposes. This may therefore be justifiably seen as one of those moments when deeper purposes depose the demands of superficial verisimilitude. Viewed in the perspective of rêverie, the defects of the contrived situation appear less glaring, while the deeper purposes are illuminated - purposes that seek to expose the extreme measures which society, represented here by the unscrupulous doctor, is prepared to adopt in order to repress the être supérieur and destroy rêverie. For rêverie, after all, nourishes freedom - and vice versa - and it is by this symbiotic link with individual freedom that rêverie threatens society and calls down society's wrath upon it. It is arguably this which gives rêverie its crucial position in Stendhal's fictional explorations of the relations of individuals with each other, with themselves and with the world. The individual in this contrived situation in Lucien Leuwen is seen once more, like Octave in Armance and Julien in Le Rouge, to be at grips with a hostile world and plunged into an internal confusion and conflict.

The parallel between Lucien's flight to Paris and Julien's return to Verrières has already been mentioned.<sup>(79)</sup> Apparent betrayal by the loved one plunges both heroes into a state of imagination renversée. Lucien's "sorte de délire"<sup>(80)</sup> and "air égaré"<sup>(81)</sup> echo the "état d'irritation physique et de demi-folie où Julien était plongé depuis son départ de Paris pour Verrières."<sup>(82)</sup> His journey is passed over with the same rapidity as that of Julien: "Les difficultés qu'il eut pour obtenir le premier cheval ne se renouvelèrent plus, et trente-deux heures après il était à Paris."<sup>(83)</sup> That Lucien's journey is accomplished in a state of imagination renversée is further emphasised at the beginning of Part II. This explains why the journey is described so briefly. A similar explanation would surely be valid in Le Rouge:

Pendant le voyage de Nancy à Paris, il n'avait pas réfléchi: il fuyait la douleur, le mouvement physique lui tenait lieu de mouvement moral. Depuis son arrivée, il était dégoûté de soi-même et de la vie. (84)

In this state of self-disgust, freedom and the capacity for rêverie are destroyed: the hero is reduced to the level of an automaton, driven both physically and metaphorically only by the wheels of public conveyance.

## II CHARACTERIZATION AND STRUCTURE (PART II)

Part II of Lucien Leuwen points up the difference between the rêverie of Lucien and that of his father. Like the parental figures discussed earlier, M. Leuwen dreams of a brilliant future for his son. He dislikes the preoccupied expression which Lucien displays on his return from Nancy; "Il n'aimait pas cet air rêveur."<sup>(85)</sup> The changed value of rêveur is immediately striking: rêveur is here negative and



nostalgic, expressive only of regret, loss, disillusion and incapacity for life. M. Leuwen encourages his son to abandon rêverie and involve himself in reality: "Je ne te dirai point que, comme le prophète, tu vis dans un nuage depuis plusieurs mois, qu'au sortir de la nuée tu seras étonné du nouvel aspect de toutes choses ...." (86)

Whereas Mme. de Malivert and M. de la Mole tend to accept life, M. Leuwen sees himself as a magician, capable of transforming dream into reality. He asks Lucien soon after his return: "Si j'étais l'enchanteur Merlin et que vous n'eussiez qu'un mot à dire pour arranger le matériel de votre destinée, que demanderiez-vous?" (87) Blanes, Mosca and Gina, parental figures in La Chartreuse, will facilitate the future for Fabrice in a similar fashion.

M. Leuwen's interest in his son increases in the course of Part II. Lucien's reception by De Vaize on his return from the electoral campaigns prompts his father to intervene:

Mais, morbleu, monsieur de Vaize, vous me paierez  
votre sottise envers ce jeune héros ....

Et il tomba dans la rêverie ....

Aux armes! dit tout à coup M. Leuwen à Coffe en  
sortant de sa rêverie. Il faut agir. (88)

M. Leuwen's efforts to achieve his dream of a brilliant future for Lucien occupy a large section of the novel. He neglects both his health and his business interests in his struggle to push his son to the top: "Je le ferai secrétaire général si je puis." (89) The fantasy of such a dream is underlined by M. Grandet: "Comment! Un sous-lieutenant de lanciers secrétaire général! Mais c'est un rêve! Cela ne s'est jamais vu!" (90)

This monomaniacal absorption in Lucien's future fails to take into account the aspirations of Lucien himself. Stendhal's insistence on the difference between father and son points the way to the dénouement:

Le chasme entre ces deux êtres était trop profond. Tout ce qui, à tort ou à raison, paraissait sublime, généreux, tendre à Lucien, toutes les choses desquelles il pensait qu'il était noble de mourir pour elles, ou beau de vivre avec elles, étaient des sujets de bonne plaisanterie pour son père et une duperie à ses yeux. (91)

The association here made between rêverie and duperie is vital: it is the expression of one polarity of Stendhal's irony. Nowhere is the subtlety and complexity of Stendhal's treatment more evident. The fact that what Lucien prizes his father takes as duperie in no way discredits the latter, nor does it lessen the reckless generosity of his own dreams of glory for Lucien. It is again freedom that wins out against everything - even against "la sollicitude maternelle, paternelle, ~~sempiternelle~~."

Lucien comes to resent the imposition of another's dream upon his own. He finally decides to follow his own inclinations, hoping that his father will forget: "... ses châteaux en Espagne sur un fils qui se trouve être mille fois trop paysan du Danube pour ce qu'il en veut faire: un homme adroit faisant une bonne brèche dans le budget." (92) Though pursued with such force, the dreams of M. Leuwen, like those of Mme. de Malivert and M. de la Mole, are not fulfilled.

Although the character of Mme. Leuwen is "à peine esquissé," (93) the reader is constantly aware of her affection for Lucien. She shares her husband's interest in his future but rejects the latter's fanciful schemes. She makes her own longing plain: "Je voudrais pour lui, disait-elle, une vie tranquille et non brillante." (94) Mme. Leuwen's

ideal is seen to coincide more nearly with that of Lucien himself.

Despite his affection for his mother, Lucien finally rejects her, realising that, like his father, she dislikes his involvement with Mme. de Chasteller:

... mais enfin, sans se l'avouer sans doute, cette excellente mère aussi avait attenté à sa liberté. Mme. Leuwen croyait fermement avoir mis toute la délicatesse et toute l'adresse possibles à ses procédés, elle n'avait pas prononcé une seule fois le nom de Mme. de Chasteller. Mais un sentiment plus fin que l'esprit de la femme de Paris à qui l'on en accordait le plus avait donné à Lucien la certitude que sa mère haïssait Mme. de Chasteller. (95)

The prime importance of the notion of freedom is made clear. When Lucien sets out for Italy, Mme. Leuwen is left alone in Paris, her dreams, like those of all Stendhalian parents, unfulfilled.

When Lucien returns to his mother at the end of Part I, he is restored to the idyllic, protective atmosphere of the Leuwen salon. (96) A second address to the Lecteur Bénévole suggests the symmetry that the two Parts of the novel may be intended to have. (97) The kind of despondency which Lucien felt at the beginning of Part I has been keenly intensified as a result of his betrayal by Mme. de Chasteller. But, as on the earlier occasion, his enthousiasme surmounts his despair. The thought of working with De Vaize produces the same excitement as the sight of his new uniform. The reappearance of the Napoleonic myth underlines the parallel: "Il se faisait une fête d'approcher M. le comte de Vaize, travailleur infatigable et le premier administrateur de France, disaient les journaux, un homme qu'on comparait au comte Daru de l'Empereur." (98)

Lucien's espagnolisme remains with him throughout Part II. The hospital where Kortis lies dying shocks him because it challenges his heroic view of death. L. Brotherson argues that Nancy has already destroyed Lucien's illusions;<sup>(99)</sup> Lucien's response to the death of Kortis, however, makes it clear that some illusions, at least, remain:

Notre héros n'avait jamais rien vu de semblable;  
la mort était pour lui quelque chose de terrible  
sans doute, mais de propre et de bon ton. Il  
s'était toujours figuré mourir sur le gazon, la  
tête appuyée contre un arbre, comme Bayard. C'est  
ainsi qu'il avait vu la mort dans ses duels. (100)

Lucien approaches his electoral campaigns in the same heroic spirit. His patriotism inspires him in Caen: "Malheureuse France! pensait-il ...."<sup>(101)</sup> He sees himself as a military leader.<sup>(102)</sup> That, on first arriving in Caen, Lucien spends his time gazing upon an almost unrecognisable Etruscan chimaera suggests the importance and yet the anachronism of his dreams.<sup>(103)</sup> There is savage irony in De Riquebourg's comment, soon after the mud-slinging episode in Blois, "La vie est couleur de rose pour vous: en courant la poste, vous vous amusez de la forme bizarre d'un nuage."<sup>(104)</sup>

Thanks to the efforts of his father, Lucien discovers that rêverie is almost as impossible in Paris as in Nancy:

Telle était la vie de Leuwen: six heures au  
bureau de la rue de Grenelle le matin, une heure  
au moins à l'opéra le soir. Son père, sans le  
lui dire, l'avait précipité dans un travail de  
tous les moments. (105)

The repression of rêverie is conveyed, as in Nancy, by the transference of rêverie vocabulary from the âmes supérieures to the âmes sèches. De Vaize longs for wealth and position; "... le colérique ministre tomba dans une rêverie profonde."<sup>(106)</sup> Mme. Grandet yearns for a place



in high society: "Il s'agissait de devenir une Montmorency ...." (107)

Du Poirier decides to change his political allegiance in order to further his ambition: "En deux jours, la conversion de ce nouveau Saint Paul fut arrêtée, mais le comment était difficile; il y rêva plus de huit jours." (108) The switching of one form of rêverie (rêverie/ambition généreuse/amour/héroïsme/rêverie tendre) for another (rêverie/ambition mesquine/argent/vanité/rêverie sèche) underlines that Stendhal does use rêverie in different senses. Rêverie can be both a positive and a negative value: there is, as it were, rêverie and freedom as well as rêverie and servitude.

As earlier in Nancy, Lucien thinks of escape. His affection for the garden outside his office-windows, which implies his longing for freedom in which to dream, echoes his earlier interest in the jardin anglais of Mme. de Commercy. (109) The similar significance attached to both episodes reinforces the parallelism of Parts I and II:

Lucien fut surpris par la vue d'un jardin charmant sur lequel donnaient ses croisées; c'était un contraste piquant avec la sécheresse de toutes les sensations dont il était assailli. Lucien se mit à considérer les arbres avec attendrissement. (110)

Like Mme. de Chasteller in Part I, Lucien envisages the tranquillity of the cloister. (111) His father underlines the parallelism of monastery and death: "... la ressource la plus douce qui reste, c'est de se brûler la cervelle ou, si l'on n'en a pas le courage, d'aller se jeter à la Trappe." (112) This identification of monastery and death as a means of withdrawal into rêverie will become a major theme in La Chartreuse. But here Lucien rejects the temptation, knowing, as earlier in Nancy, that he must prove himself before he can withdraw from life. (113) Stendhal is showing, as we have suggested earlier, that, although rêverie

and action are often in conflict, a balance must be struck between the two: a life devoted entirely to rêverie would not result in happiness.

The dream of the cloister is one aspect of Lucien's longing to escape from France. When his father asks what he wants to do, he replies, "Vivre à Paris, ou faire de grands voyages: l'Amérique, la Chine." (114)

He becomes more explicit later:

Ce qui est le bonheur pour moi, ou du moins ce que je crois tel, c'est de vivre en Europe et en Amérique avec six ou huit mille livres de rente, changeant de ville, ou m'arrêtant un mois ou une année selon que je me trouverais bien. ... ne pourrais-je pas faire un voyage de six mois où vous voudrez, au Kamschatka par exemple, à Canton, dans l'Amérique du sud? (115)

Lucien no longer regards America as a symbol of political liberty, as in Part I, but as a distant land where he may enjoy the rêverie of the undivided self. It is striking that he equates foreign travel with the notion of imprisonment, countering his father's objections with the words: "Je vois que vous ne voulez pas de six mois de voyage ou de six mois de prison en échange de Mlle. Gosselin." (116) The familiar Stendhalian association of rêverie and imprisonment, adumbrated in Part I, reappears. One of the weaknesses of Lucien Leuwen lies in Stendhal's failure to exploit this association as fully as in Le Rouge.

As in Nancy, rêveries tendres provide Lucien with escape from ennui. (117) Although, at this stage in the novel, Lucien tries to dismiss the thought of Mme. de Chasteller, he finds himself dreaming of a return to Nancy: "Si j'allais à Nancy me jeter à ses pieds?" (118) The idea comes back forcefully one night at the opera:

Une idée bien lâche, qu'il avait déjà repoussée plusieurs fois, se présenta avec une vivacité à laquelle il ne put résister:

"Si je campais là le ministère, et retournais à Nancy et au régiment." (119)

It is only after terminating the Kortis case in accordance with his heroic ideals that Lucien succumbs to the temptation of returning to Nancy. He shrouds his visit in silence, fearing that society will intervene to destroy his dream. <sup>(120)</sup> His goal suggests a renewal of the rêverie of Part I: "Il se sentait depuis quelque temps une envie folle de revoir la petite fenê<sup>^</sup>tre de Mme. de Chasteller." <sup>(121)</sup> But, it should be noted, the text breaks off before Lucien enters Nancy. It is as though he is not yet ready to step back into the dream:

Lucien é<sup>^</sup>tait encore à dix lieues de Nancy que son coeur battait à l'incommoder. Il ne respirait plus d'une façon naturelle. Comme il fallait entrer de nuit dans Nancy et n'ê<sup>^</sup>tre vu de personne, Lucien s'arrê<sup>^</sup>ta à un village situé à une lieue. Mê<sup>^</sup>me à cette distance, il n'é<sup>^</sup>tait pas maître de ses transports; il n'entendait pas de loin une charrette sur les chemins, qu'il ne crût reconnaî<sup>^</sup>tre le bruit de la voiture de Mme. de Chasteller ....  
[Stendhal's ellipsis]. <sup>(122)</sup>

The ellipsis conveys Lucien's surrender to the past. When the narrative resumes, he is back with his father in Paris. Stendhal's failure to exploit this section of his novel is curious. He explains, in a note, "Le voyage à Nancy occupera le blanc de ce cahier. Tandis que je suis dans le sec, je fais Mme. Grandet." <sup>(123)</sup> Perhaps his difficulty is the opposite of that encountered in De l'Amour, when he declares:

Je fais tous les efforts possibles pour ê<sup>^</sup>tre sec.  
Je veux imposer silence à mon coeur qui croit avoir beaucoup à dire. Je tremble toujours de n'avoir écrit qu'un soupir, quand je crois avoir noté une vérité. <sup>(124)</sup>

The sécheresse experienced by Stendhal at certain points in his composition perhaps explains why references to rêverie are fewer statistically than in the other major novels.

The return to Nancy has a marked effect upon Lucien. He no longer admonishes himself for his preoccupation but willingly surrenders to rêveries tendres. The thought of Mme. Grandet evokes Mme. de Chasteller:

Ce mot le jeta peu à peu dans un souvenir profond et tendre de Mme. de Chasteller. Il y trouva tant de charme, qu'il finit par se dire:

"A demain les affaires."

Ce demain-là n'était qu'une façon de parler, car quand il éteignit sa bougie les tristes bruits d'une matinée d'hiver remplissaient déjà la rue. (125)

Throughout this period a myth of goodness grows up around Mme. de Chasteller similar to that which Julien constructs around Mme. de Rênal in Part II of Le Rouge. She becomes the yardstick by which Lucien judges his actions. He asks himself in Caen:

"Que dirait Mme. de Chasteller si je lui racontais ma conduite?"

Il fut bien une heure avant de trouver la réponse à cette question, et cette heure fut bien douce.

"Pourquoi ne lui écrirais-je pas?" se dit Leuwen. Et cette question s'empara de son âme pour huit jours. (126)

Lucien's increasing absorption in rêverie prepares the way for the dénouement of the novel.

The decision to go back to Nancy, taken after the Kortis case, foreshadows the similar decision taken by Lucien after his electoral campaigns. The knowledge that he has proved himself seems, on both occasions, to give him the courage to step back into the past. He is now ready not only to forgive Mme. de Chasteller but also to forgive himself:



Et moi, que fais-je à Paris? Pourquoi ne pas voler à Nancy? Je lui demanderai pardon à genoux de m'être mis en colère parce qu'elle m'a fait un secret. (127)

The resolve to return to Nancy marks the emergence of the new Lucien, "Après la résolution de faire un voyage à Nancy, Lucien se sentit un homme." (128)

### III DÉNOUEMENT

Lucien's discovery that he has won Mme. Grandet not through his own efforts but as a result of his father's manoeuvres precipitates the dénouement. He plunges deeper into rêverie, envisaging the future in total isolation with Mme. de Chasteller. (129) This longing for isolation from society recalls the prison motif introduced earlier. The association of rêverie and enclosure reappears when Lucien rents a tiny apartment in order to preserve his freedom to dream. (130) His action appears symbolic of his longing to be locked away with Mme. de Chasteller:

Il n'avait rencontré dans sa vie qu'une ressource contre ce malheur, ridicule et si rare en ce siècle, de prendre les choses au sérieux: être enfermé avec Mme. de Chasteller dans une petite chambre, et avoir d'ailleurs l'assurance que la porte était bien gardée et ne s'ouvrirait pour aucun importun qui pût paraître à l'improviste. (131)

Lucien's departure for Nancy is presented as a definitive break with Paris and present reality. He withdraws into the idyllic world of rêveries tendres: "Dans la soirée, il partit pour Nancy, ne regrettant rien à Paris et désirant de tout coeur d'être oublié par Mme. Grandet." (132) We are reminded of Julien's ultimate reunion with Mme. de Rênal at the end of Le Rouge. (133) But, as earlier in Lucien Leuwen, Stendhal appears unwilling or unable to exploit the hero's return to the past. The chapter closes, omitting all details of Lucien's final reunion with Mme. de Chasteller.

Lucien is recalled to Paris by the death of M. Leuwen. Stendhal's elimination of the father underlines the emancipation of the son. Freed from the shackles of his father's wealth and social position, Lucien is able to withdraw into rêverie. His choice of Italy as his goal emphasises the triumph of the dream. Like Octave and Julien, he disappears with the memory of his mistress strong in his mind. The atmosphere is elegiac, foreshadowing the closing pages of La Chartreuse: "A la sécheresse d'âme qui le gênait à Paris ... avait succédé une mélancolie tendre: il s'éloignait de Nancy peut-être pour toujours."<sup>(134)</sup> Like Julien at the end of Le Rouge, Lucien has come to recognize, and to accept, the value of rêverie. He no longer struggles to overcome his preoccupation:

Il vit, avec plus de plaisir qu'il n'appartient de le faire à un ignorant, Milan, Saronno, la chartreuse de Pavie, etc. Bologne, Florence le jetèrent dans un état d'attendrissement et de sensibilité aux moindres petites choses qui lui eût causé bien des remords trois ans auparavant. <sup>(135)</sup>

The closing paragraph of Lucien Leuwen, like that of La Chartreuse, contains a reflection: "Enfin, en arrivant à son poste, à Capel, (Lucien) eut besoin de se sermonner pour prendre envers les gens qu'il allait voir le degré de sécheresse convenable."<sup>(136)</sup> This final comment suggests that, in returning to society, Lucien masks his rêverie beneath a cold exterior. It is reminiscent of Stendhal's comparable efforts to preserve his inner life from attack.<sup>(137)</sup> The suggestion that the être d'exception is not doomed to die but can protect his rêverie from the hostility of the âmes vulgaires perhaps makes Lucien Leuwen the most optimistic of Stendhal's novels and Lucien his most successful hero.

The dualism of rêverie here presented (Lucien's final action stresses the attractions and yet the danger which rêverie holds for the êtres supérieures) underlines the deeply paradoxical nature of the individual's fight for survival throughout the work of Stendhal: he must strive to achieve sécheresse in order to protect tendresse and attain the freedom of rêverie and the happiness which this brings. This notion of sécheresse as a necessary protection for the freedom of rêverie links once more with the necessity for rêverie as a condition for artistic creation and also with the aim of artistic creation - faire rêver. It is again part of Stendhal's paradoxical nature that sécheresse and rêverie are not necessarily mutually exclusive, but that the one may prepare for and protect the other.

## NOTES TO CHAPTER EIGHT

1. For the purposes of our study, we shall use the first version of Lucien Leuwen (Vols. II - IV in the Cercle du Bibliophile edition), together with the revised section, published as Le Chasseur Vert (Vol. I in the same edition), when this provides additional information or clarification.
2. v.inf., Appendix I.
3. op.cit., p.301.
4. op.cit., p.272.
5. See, for example, H. Rambaud, art.cit., pp.77, "... il faudrait au moins beaucoup d'ingéniosité pour retrouver dans les incidents variés de cette vie militaire et mondaine une progression ou des symétries calculées"; P. Jourda, ... l'homme et l'oeuvre, p.220, "On regrette qu'il n'ait pu mieux ordonner son livre, en ménager les proportions avec plus de soin, en équilibrer les épisodes ..."; J. Prévost, La Création ..., p.297, "... moins un souci de l'intrigue bien nouée que le goût d'une intrigue à tiroirs."
6. R.M. Adams, op.cit., p.153.
7. v. M. Bardèche, op.cit., p.273; M. Wood, op.cit., p.115.
8. LL, II, pp. 1-2.
9. ibid., p.2; cf. ibid., "Adieu, ami lecteur; songez à ne pas passer votre vie à haïr et à avoir peur."
10. ibid., I, p.3
11. M. Bardèche, op.cit., p.266; J. Prévost, La Création ..., p.294; L. Brotherson, "Lucien Leuwen ou la crise de l'enfance," SC, No.70 (1976), pp.138-140.
12. LL, II, p.1.
13. ibid., I, p.11, "... l'argent n'y était point le mérite unique; et même, chose incroyable! il n'y passait pas pour le plus grand des avantages."
14. ibid., "Dans ce salon dont l'ameublement avait coûté cent mille francs, on ne haïssait personne (étrange contraste!)"
15. v.sup., Chapter vi, p.166.



16. LL, II, p.5.
17. ibid., I, p.12.
18. L. Maranini, Visione e personaggio secondo Flaubert ed altri studi francesi (Padua: Liviana editrice, 1959), p.127.
19. LL, II, p.6.
20. ibid., p.91.
21. ibid., p.9.
22. LL, II, p.12. cf. ibid., p.76, p.81.
23. v. J, II, p.416. As early as 1808, Stendhal associates the tiny, curtained windows of Germany with the notion of voir sans être vu and the protection of réverie.
24. LL, II, p.52. cf. ibid., p.185.
25. ibid., p.59.
26. ibid., p.210.
27. Stendhal: L'homme et l'oeuvre (Paris: Boivin, 1951), p.163.
28. Descriptions critiques: L'homme en question (Paris: Gallimard, 1960); p.118.
29. The only exception is the description by Bouchard: "Elle est douce, elle cède" (LL, II, p.51).
30. LL, II, p.211.
31. ibid., p.236.
32. ibid., p.238.
33. ibid., p.237.
34. ibid., p.276.
35. ibid.
36. ibid., III, p.173.
37. ibid., p.176.
38. ibid., p.164. cf. ibid., p.169 "... cette femme douce, timide, indolente, et que rien ne pouvait émouvoir."

39. ibid., II, p.12.
40. v. M.E.M. Taylor, op.cit., pp.67-70, who has seen Lucien as the "anti-arriviste." For a contrary view, see F. Marill-Albérès. Stendhal (Paris: Eds. universitaires, 1959), p.108.
41. LL, II, p.85.
42. op.cit., p.139.
43. LL, II, p.13.
44. ibid., I, p.32; cf. ibid., II, p.25.
45. ibid., I, p.34; cf. ibid., II, p.26.
46. ibid., p.41.
47. ibid., pp.41-42.
48. ibid., p.26.
49. ibid., p.91.
50. ibid., p.98.
51. ibid., p.61. cf. supra, Chapter vi, pp. 181
52. ibid., I, p.132.
53. ibid., p.109, p.160; cf. ibid., II, pp.185-86.
54. ibid., II, p.140.
55. M. Bardèche, op.cit., p.255.
56. LL, II, p.149.
57. ibid., p.204.
58. ibid., p.181, "Un jour, les persiennes étaient ouvertes."  
Cf. supra, p. 231 & 236.
59. v.sup., Chapter vii, p. 194
60. ibid., p.187.
61. ibid., p.199.

62. ibid., p.200. cf. V. Brombert, "Lucien Leuwen: identité et émancipation," SC, No.42 (1969), pp.154-55.
63. LL, II, p.126.
64. ibid., p.205.
65. ibid., p.226.
66. ibid., p.255.
67. ibid., pp.276-77.
68. ibid., p.291.
69. ibid., p.54, "C'est, croyez-le, un bel endroit. Là se trouve le café du Chasseur vert, c'est le Tivoli du pays ...."
70. ibid., p.294.
71. ibid., III, p.5. cf. ibid., p.6, "... je suis un autre homme."
72. ibid., p.7.
73. ibid., p.8.
74. ibid., p.9.
75. ibid., II, p.214.
76. ibid., III, p.87.
77. H. Clewes, op.cit., p.97; cf. M. Wood, op.cit., p.121: "The whole sequence is grotesque, lamentable ...."
78. v.sup., Chapter vi, p.181
79. v.sup., Chapter vii, p. 215
80. LL, III, p.131.
81. ibid., p.132.
82. RN, II, p.394.
83. LL, III, p.132.
84. ibid., p.145.
85. ibid., p.204. It should be noted that M. Leuwen sees Lucien as an artist: ibid., p.203, "C'est un artiste, mon fils; son art exige un habit brodé et un carrosse, comme l'art d'Ingres et de Prudhon exige un chevalet et des pinceaux."



86. ibid., p.292.
87. ibid., p.139. cf. V. Brombert, "Lucien Leuwen . . . .," pp.156-57, who has underlined M. Leuwen's manipulation of Lucien.
88. LL, IV, p.173.
89. ibid., p.267.
90. ibid., p.286.
91. ibid., p.240.
92. ibid., p.311.
93. J. Prévost, La Création . . ., p.306.
94. LL, III, p.265.
95. ibid., IV, p.315; cf. ibid., p.344, "Ma mère hait Mme. de Chasteller . . . ."
96. v. L. Brotherson, art.cit., p.145.
97. LL, III, pp.133-34.
98. ibid., p.153.
99. art.cit., p.145.
100. LL, III, p.244.
101. ibid., IV, p.109.
102. ibid., p.115; cf. ibid., p.119.
103. ibid., p.81, "Il y avait une collection d'antiquités romaines trouvées à Lillebonne. Ces messieurs perdaient leur temps à discuter avec le custode l'antiquité d'une chimère étrusque tellement verdie par le temps que la forme en était presque perdue."
104. ibid., p.44. This seems to echo the passage from Part I, quoted above on p. 236. "... la vie se peignait en couleur de rose."
105. ibid., III, p.195.
106. ibid., p.205.
107. LL, III, p.272. cf. ibid., IV, p.3, "Elle était riche comme une Rothschild, et voulait être une Montmorency."



108. ibid., IV, p.196.
109. v.sup., p.237.
110. LL, III, p.188.
111. ibid., pp.147-48; cf. ibid., p.190.
112. ibid., p.284.
113. ibid., p.190.
114. ibid., p.139.
115. ibid., pp.285-86. The temptation of America will return during the electoral campaigns: cf. ibid., IV, p.29, p.110.
116. ibid., III, p.286.
117. ibid., p.147.
118. ibid.
119. ibid., p.156.
120. ibid., p.262, "... jamais Lucien n'eut le courage de prononcer le nom de Nancy."
121. ibid.
122. ibid., p.263.
123. ibid., Notes et Eclaircissements, p.413.
124. AM, I, p.47.
125. LL, III, pp.294-95.
126. ibid., IV, p.150. v. F.W.J. Hemmings, op.cit., p.137, "Stendhal traces delicately the process by which the harsh indignation of the betrayed lover is replaced by softer moods of understanding, forgiveness and idealisation."
127. LL, IV, p.163.
128. ibid., pp.164-65.
129. ibid., p.312.
130. ibid., p.315.

131. ibid., p.319.
132. ibid., p.344.
133. v.sup., Chapter vii, p. 213.
134. LL, IV, p.356.
135. ibid.
136. ibid., IV, p.356.
137. v.supra, Chapter ii, pp. 64-6 .

## CHAPTER NINE

LA CHARTREUSE DE PARME

In the lyrical and poetic atmosphere of La Chartreuse de Parme, rêverie, with its associated terms, is far more privileged, as we should expect, than in the more arid contemporary and political atmosphere of Lucien Leuwen.<sup>(1)</sup>

The importance of the theme is reflected in a number of critical studies of La Chartreuse where it has been singled out in connection with Fabrice,<sup>(2)</sup> Clélia,<sup>(3)</sup> and the Italian setting.<sup>(4)</sup> H. Martineau has linked the entire poetic atmosphere of the novel to Stendhal's love of rêverie, "... rêverie aisément discernable dans ses livres de confidence, mais qui s'étale dans son dernier roman plus peut-être que partout ailleurs."<sup>(5)</sup> Despite general recognition of the importance of rêverie in La Chartreuse, however, a detailed examination of the theme has not been attempted, with the view to analysing its significance and function in a systematic fashion. In remedying this deficiency, I hope, in particular, to throw new light on the structure of the work, which has puzzled many critics,<sup>(6)</sup> produced various hypotheses,<sup>(7)</sup> and led A. Lytton Sells to describe La Chartreuse as "the least well composed of all Stendhal's great novels."<sup>(8)</sup> In the present chapter, I intend to show how one of the major structuring elements of La Chartreuse is a pattern of oppositions. It has become a commonplace of Stendhalian criticism to focus on the contrasting pairs of Fabrice : Mosca, on the one hand, and Clélia : Gina, on the other. Without denying the validity of this approach and the illumination which it may afford, I purpose here to concentrate on a rather different set of contrasts, viz, that of Gina : Fabrice, reinforced by a similar

opposition of Mosca : Clélia. In this pattern, each term of the opposition is represented by both a male and a female figure.

# I CHARACTERIZATION AND STRUCTURE (PART I)

The Avertissement sets the tone of La Chartreuse. The narrator is looking back on his visit to Padua in 1830. This visit is itself presented as an attempt to recapture the more distant Napoleonic past, when the narrator found himself billeted in the town, "Repasant à Padoue vers la fin de 1830, je courus à la maison du bon chanoine: il n'y était plus; je le savais, mais je voulais revoir le salon où nous avions passé tant de soirées aimables et, depuis, si souvent regrettées."<sup>(9)</sup> This ardent desire to relive the past, emphasised by the narrator's haste (je courus) and his nostalgia (et, depuis, si souvent regrettées), will become a dominant theme throughout La Chartreuse. The narrator recaptures the past by telling the story of Gina, thereby confirming our earlier view of literary composition as an escape into and, at the same time, a development from réverie.<sup>(10)</sup>

The opposing sets of values introduced in Stendhal's earlier novels reappear in the Avertissement to La Chartreuse. The passionate Italians contrast with the French, "... lesquels aiment l'argent par-dessus tout et ne font guère de péchés par haine ou par amour."<sup>(11)</sup> This opposition passion/argent parallels the opposition illusion/argent found in Armance and Le Rouge. Haine, which, in Lucien Leuwen, tends to stand on the side of argent and vanité, belongs, in the context of Italy, to the side of passion and illusion.<sup>(12)</sup> Stendhal distinguishes between hatred/resentment/spite/envy/greed, which corrode, and generous hatred/violence which is a kind of overflow of generous passion. This concept of generous



hatred as opposed to mean and petty hatred is found in the opening paragraphs of La Duchesse de Palliano, where Stendhal is speaking of the "passions dévorantes" common to both Italians and Sicilians, "... le mot impossible n'existe pas pour eux dès qu'ils sont enflammés par l'amour ou la haine, et la haine, en ce beau pays, ne provient jamais d'un intérêt d'argent."<sup>(13)</sup>

The opposition Italy/France suggested in the Avertissement becomes an opposition Napoleon/Austria in the opening chapter of the novel. The lieutenant Robert represents the passion and illusion common to all supporters of Napoleon. He describes how the beauty of the marquise del Dongo plunges him into rêverie.<sup>(14)</sup> Robert's superior position is underlined by his rejection of argent, "... revenant rapidement sur mes pas, je donnai au domestique qui m'avait servi à table cet unique écu de six francs sur l'emploi duquel j'avais fait tant de châteaux en Espagne."<sup>(15)</sup>

Unlike the traveller-narrator in Le Rouge, Robert is not a lonely representative of illusion but typifies the majority. From 1796 to 1813, with a brief interlude of thirteen months, the supporters of Napoleon, the "imagination italiennes si hardies et qui se perdaient dans les rêves de la république,"<sup>(16)</sup> assume control. Rêverie/illusion is no longer the exception, as in the earlier novels of Stendhal, but the norm, "... exposer sa vie devint à la mode; on vit que pour être heureux après des siècles de sensations affadissantes, il fallait aimer la patrie d'un amour réel et chercher les actions héroïques."<sup>(17)</sup> This period becomes, as V. Brombert<sup>(18)</sup> has seen, a kind of Golden Age. It will have an important influence on the rêverie of all four major protagonists.

The supremacy of illusion is underlined by the exile of the supporters of Austria who are headed by the marquis del Dongo. But when the old faction returns to power for thirteen months in the period 1799-1800 the supporters of Napoleon are deported to the bouches de Cattaro, an underground prison, where many die.<sup>(19)</sup> The second period of reaction, in 1813, sees the imprisonment of Pietranera, Gina's husband.<sup>(20)</sup> From the very first chapter of the novel, rêverie/illusion is associated with prison and death. I tredici mesi could be seen to prefigure society's attempt to repress the être d'exception and destroy his rêverie.

After the fall of the Emperor in 1813, rêverie/illusion becomes the mark of those who, like Gina and Fabrice, continue to admire the exploits of Napoleon. By following the appearance of rêverie throughout subsequent chapters, we discover a pattern of opposition Gina/Fabrice, which may suggest that the two characters are intended as parallel and complementary.

The fall of Napoleon terminates Gina's existence as "une des femmes les plus brillantes de la cour du prince Eugène, vice-roi d'Italie."<sup>(21)</sup> She returns to Grianta to recapture the past, "C'était avec ravissement que la comtesse retrouvait les souvenirs de sa première jeunesse ...."<sup>(22)</sup> The hills around Lake Como, free from association with argent, preserve the memory of passion and illusion:

Au milieu de collines aux formes admirables et se précipitant vers le lac par des pentes si singulières, je puis garder toutes les illusions des descriptions du Tasse et de l'Arioste. Tout est noble et tendre, tout parle d'amour, rien ne rappelle les laideurs de la civilisation. (23)

The Napoleonic myth becomes associated with the générosité of Tasso and Ariosto, thus being embellished and distorted in retrospect.

Gina's absorption in the past coincides with the return at Grianta of her former youthfulness. (24)

Gina's attitude towards Fabrice underlines her preoccupation with the past. She sees him as a hero of Tasso or Ariosto, as a general of her beloved armée d'Italie. He becomes her substitute for the courageous and dashing Pietranera. This is suggested when Stendhal describes her as "folle de Fabrice," (25) echoing the phrase "folle d'amour," (26) used only a few pages earlier to describe her passion for her husband.

An existence centred on the past cannot satisfy Gina long. The sudden passion for astronomy which seizes her at Grianta suggests a hidden longing for the future. Before the news of Napoleon's return from Elba, her dissatisfaction begins to show:

Il faut avouer qu'il y avait des journées où la comtesse n'adressait la parole à personne; on la voyait se promener sous les hauts châtaigniers, plongée dans de sombres rêveries; elle avait trop d'esprit pour ne pas sentir parfois l'ennui qu'il y a à ne pas échanger ses idées. (27)

Stendhal again stresses the need to achieve a balance between activity and passivity - a life entirely devoted to rêverie cannot be satisfying to him for long.

The change in the direction of Gina's rêverie becomes clear after Fabrice's departure for Waterloo. She abandons her memories of 1796 and thinks only of her hero:

... elle se disait que Napoléon, voulant s'attacher ses peuples d'Italie, prendrait Fabrice pour aide de camp.

Il est perdu pour moi! s'écriait-elle en pleurant, je ne le reverrai plus; il m'écrit, mais que serai-je pour lui dans dix ans? (28)

The reference to ten years hence underlines Gina's preoccupation with the future.

Acquaintance with Mosca gradually diverts Gina's attention from Fabrice. Her second return to Grianza contrasts with the first. The Parmesan minister absorbs her attention: "... un mois ne s'était pas écoulé qu'elle songeait à lui avec une amitié tendre." (29)

Nostalgia for the past has been replaced by anticipation of the future:

"De nouveau une loge, des chevaux! etc.", se disait la comtesse; c'étaient des rêves aimables. Les sublimes beautés des aspects du lac de Côme recommençaient à la charmer. Elle allait rêver sur ses bords à ce retour de vie brillante et singulière qui, contre toute apparence, redevenait possible pour elle. Elle se voyait sur le Corso, à Milan, heureuse et gaie comme au temps du vice-roi. (30)

The stylistic device etc conveys the length and vividness of Gina's rêverie.<sup>(31)</sup> It also shows the banality of the immediate gratifications of ambition, which are not the principal focus for Gina's rêverie.

Gina clearly imagines life with Mosca as a recreation of the glorious days of Prince Eugène. By transferring the 1796 myth from the past to the future, she underlines the parallelism of her two visits to the lake. Her hope that Parma will provide a renewal of the Golden Age described in Chapter i is reinforced by Mosca's comment: "La grande existence à Parme aura, je l'espère, quelques nuances de nouveauté, même à vos yeux qui ont vu la cour du Prince Eugène ...." (32)

The early months in Parma fulfil Gina's expectations. The past has disappeared: "Tout souriait à la duchesse; elle s'amusait de cette existence de cour, où la tempête est toujours à craindre; il lui semblait recommencer la vie."<sup>(33)</sup> The disappearance of the past means the eclipse of Fabrice: "Les périls du comte lui attachèrent passionnément



la duchesse, elle ne songeait plus à Fabrice."<sup>(34)</sup>

The thought of Fabrice returns to Gina in the spring, when the marquise del Dongo and her daughters visit Parma. She imagines him as an officer dressed in a "brillant uniforme."<sup>(35)</sup> This dream contains the maternal pride displayed in the rêverie of Mme. de Malivert. It is as though Gina gradually assumes the rôle of the marquise del Dongo, for, although the latter is full of passion and illusions at the beginning of the novel, she has become "la moins romanesque des femmes"<sup>(36)</sup> by the end. At the same time, Gina's dream recalls Mme. de Rênal's longing to see Julien in a brilliant uniform, a comparison which suggests that her maternal pride is not divorced from sexual attraction.

Gina's rêverie after Fabrice's return from Naples reveals the full extent of her involvement. The maternal element quickly fades and she dreams of Fabrice as her lover. The latter's departure for Belgirate precipitates this change: "... ce n'était pas sans se faire de vifs reproches qu'elle trouvait sa pensée toujours attachée aux pas du jeune voyageur."<sup>(37)</sup> When Fabrice returns, the transformation is complete: "La duchesse le regardait avec admiration; ce n'était plus l'enfant qu'elle avait vu naître, ce n'était plus le neveu toujours prêt à lui obéir: c'était un homme grave et duquel il serait délicieux de se faire aimer."<sup>(38)</sup> By the end of Part I, Fabrice plays an essential rôle in Gina's dreams of the future.

Whereas, at the beginning of La Chartreuse, Gina returns to the past, Fabrice, who belongs to a different generation, looks towards the future. The château of Grianta is presented as a restriction on his liberty. Its defences, "... on y voyait encore des pont-levis et des fossés profonds,"<sup>(39)</sup> and its walls, "... ces vieux murs noircis, symboles

maintenant et autrefois moyens du despotisme,"<sup>(40)</sup> suggest a prison. This impression is strengthened by Fabrice's longing to escape: "... je dois sortir de l'état de torpeur où je languis dans ce triste et froid château."<sup>(41)</sup> He walks along the lake, "... enviant le sort de ceux qui peuvent voyager."<sup>(42)</sup> Fabrice's orientation towards the future is underlined by his passion for astrology. Like Ronsard in the quotation at the head of Chapter ii (the only such quotation in the novel), he is "tout épris d'avenir."<sup>(43)</sup> The contrast with Gina, who, at this stage, is equally passionately involved in the past, highlights the fundamental opposition of these two characters throughout the novel.

Fabrice's dreams of the future, like those of Julien, are rooted in childhood experience. At an early age, he looks at the pictures in the généalogie latine.<sup>(44)</sup> The influence of the généalogie is reinforced by the Napoleonic myth. Fabrice gazes upon prints of Napoleon's battles in Gina's apartment in Milan.<sup>(45)</sup> At the age of twelve, Fabrice assumes the uniform of officier de hussards: "Souvent le comte Pietranera, aussi fou de cet enfant que sa femme, le faisait monter à cheval, et le menait avec lui à la parade."<sup>(46)</sup> This emphasis on pictures and imitation in Fabrice's education perhaps explains why rêverie will later prompt him to express himself through the medium of art.<sup>(47)</sup>

When Fabrice learns of Napoleon's return from Elba, his longing for a revival of the 1796 myth seems granted. He describes the visions of his imagination in graphic terms:

J'ai vu cette grande image de l'Italie se relever  
de la fange où les Allemands la retiennent plongée;  
elle étendait ses bras meurtris et encore à demi  
chargés de chaînes vers son roi et son libérateur.  
Et moi, me suis-je dit, fils encore inconnu de  
cette mère malheureuse, je partirai, j'irai mourir  
ou vaincre avec cet homme marqué par le destin.... (48)

The description of Napoleon recalls the equally sincere, if less vividly expressed, patriotism of Lucien.

C. Pellegrini<sup>(49)</sup> has stressed the interplay of dream and reality during the Battle of Waterloo. Fabrice's drunkenness on the day emphasises his alienation from reality, and suggests how a certain form of rêverie can lead a character astray. The sight of Ney revives the Napoleonic myth: "... il contemplait, perdu dans une admiration enfantine, ce fameux prince de la Moskova, le brave des braves."<sup>(50)</sup> He endows his fellow-soliders with the qualities of Tasso and Ariosto, already associated earlier in the novel with the générosité of 1796: "Il voyait entre eux et lui cette noble amitié des héros du Tasse et de l'Arioste."<sup>(51)</sup> This struggle to see Waterloo as a revival of the Napoleonic Golden Age creates a strong link between the Battle and the opening chapter of the novel. The structural and thematic importance of the Waterloo episode would thus seem to contradict the view of those critics for whom the battle is no more than a "brillant hors d'oeuvre."<sup>(52)</sup>

Fabrice gradually recognises what V. Brombert has described as "the conflict between a dream reality and the reality of actual experience."<sup>(53)</sup> His imprisonment on first arriving in Flanders, occasioned by his "vif enthousiasme,"<sup>(54)</sup> renews the association of prison and illusion found in Chapter i. The theft of his horse shows him that 1815 is not a renewal of 1796:

Il défaisait un à un tous ses beaux rêves d'amitié chevaleresque et sublime, comme celle des héros de la Jérusalem délivrée. Voir arriver la mort n'était rien, entouré d'âmes héroïques et tendres, de nobles amis qui vous serrent la main au moment du dernier soupir! mais garder son enthousiasme, entouré de vils fripons!!! (55)

The dream crumbles further when Fabrice realises that even Napoleon has been false: "La guerre n'était donc plus ce noble et commun élan d'âmes amantes de la gloire qu'il s'était figuré d'après les proclamations de Napoléon!" (56) This puzzled, uncomprehending exclamation calls into question the entire myth evoked in Chapter i. The Waterloo episode could be read as a criticism of the sort of rêverie that feeds an illusion and leads to disillusion. But, although this kind of rêverie in Fabrice is a mistake (and even a painful one), Stendhal still respects and admires him for it, since it is a loftier ideal than anything which reality presents. Stendhal seems to be saying that it is a mistake to ask too much, yet all the best people do.

The deflation of the Napoleonic myth leads to Fabrice's rejection of his youthful châteaux en Espagne. Despite lingering regrets, he accepts the impossibility of a military career in the present epoch. (57) A marginal note suggests that the elegiac atmosphere characteristic of La Chartreuse stems from Fabrice's disappointment at Waterloo:

Mélancolie profonde dans laquelle tombe Fabrice, qui perd l'espoir d'être militaire. Il n'a plaisir un peu qu'en cet état. Je crois ce caractère bon à ce point. 12 janvier 1842. (58)

Disappointment with the future turns Fabrice towards the past. After his day on the battlefield of Waterloo, he sinks down in a small wood, awaiting the approach of the enemy. The setting takes him back to childhood: "Il était presque nuit; il lui semblait être à l'espère, à la chasse de l'ours dans la montagne de la Tramezzina, au-dessus de



Grianta."<sup>(59)</sup> His daydream seems so real that the death of his opponent fails to rouse him. Fabrice's turning away from the future towards the past contrasts with Gina, who, at this same juncture, is moving in the opposite direction.

In dreaming of childhood, Fabrice first remembers Blanès: "Il pensait à son ami, le curé Blanès; que n'eût-il pas donné pour pouvoir le consulter!"<sup>(60)</sup> From Blanès, his thoughts turn to Gina, "Puis il se rappela qu'il n'avait pas écrit à sa tante depuis qu'il avait quitté Paris. Pauvre Gina! se dit-il, et il avait les larmes aux yeux ...."<sup>(61)</sup>

The parallel mention of Blanès and Gina suggests that Fabrice sees the past in terms of a mother and a father figure. The description of his journey home through the forest, written for insertion in the final version of *La Chartreuse*, underlines his preoccupation with childhood, and, in particular, with Gina.<sup>(62)</sup> After his companions have withdrawn, leaving him alone to dream, Grianta, formerly rejected in favour of the future, becomes the focus of his *rêverie*. Gina assumes the place of his mother. The repetition of the word *tante* seems to emphasise the filial nature of Fabrice's affection:

Après ces bouffées de bonheur que lui avaient données ces lieux si beaux, Fabrice avait été tout occupé des choses infinies qu'il avait à dire à sa tante Gina Pietranera. Il aimait sans doute avec une vive tendresse sa mère et ses soeurs, mais sa tante Gina Pietranera, belle comme le jour et qui avait alors vingt-quatre ans, avait seule une âme à la hauteur de la sienne. (63)

When Fabrice reaches Grianta, the past resumes its dual aspect of hostility and protection. In order to step back into the dream, Fabrice must avoid his father and brother.<sup>(64)</sup> But, for a brief period, the prison-like *château* becomes a haven of peace and happiness:

Il descendit sans peine dans le fossé profond et pénétra dans le château par la petite fenêtre d'une cave: c'est là qu'il était attendu par sa mère et sa tante; bientôt ses soeurs accoururent. Les transports de tendresse et les larmes se succédèrent pendant longtemps, et l'on commençait à peine à parler raison lorsque les premières lueurs de l'aube vinrent avertir ces êtres qui se croyaient malheureux, que le temps volait. (65)

Return to the past is presented as a brief experience of happiness which is quickly destroyed by the hostile elements in society.

Critics seem to have overlooked that Fabrice's return to Grianta after Waterloo prefigures his return later in Part I. Uneasiness about the future, occasioned this time by concern for the changing nature of Gina's affection, <sup>(66)</sup> will again prompt him to take refuge in childhood. He meets his mother and sister on the lac Majeur: "ce lac superbe qui lui rappelait celui près duquel il avait passé son enfance." <sup>(67)</sup> His "douce mélancolie" <sup>(68)</sup> evokes two figures from the past. He thinks of Blanès <sup>(69)</sup> and also of Gina. <sup>(70)</sup>

The memory of childhood prompts Fabrice to step back into the dream by returning to Grianta. His réverie in the woods by the lake recalls his earlier réverie in the woods on returning from Waterloo. Again he dreams of Gina. The thought of their youthful adventures on the lake restores the filial affection for his aunt: "... il l'aimait à l'adoration en ce moment." <sup>(71)</sup>

Grianta itself retains the dual aspect which it has held throughout the novel. On arriving there, Fabrice is struck by its hostility. When he comes face to face with the walls of the château, "... il détourna la tête avec dégoût." <sup>(72)</sup> Confrontation with the façade of the château intensifies his reaction, "Fabrice détourna la tête avec horreur." <sup>(73)</sup> This repetition emphasises that complete withdrawal into the past is not yet possible. The hostile elements

prevent rêverie: "... le souvenir de son frère et de son père fermait son âme à toute sensation de beauté." (74)

The negative aspect of the past forces Fabrice to contemplate the future. He does this through the predictions of Blanès. Whereas Lucien resents his father's manipulation of his future, Fabrice abandons himself to the "grand magicien." (75) His willingness to submit his future to external forces underlines his involvement in the past. It is surely significant that it is his nocturnal dreams, rather than his daydreams, which are concerned with things to come: "... son sommeil fut agité de songes, peut-être présages de l'avenir." (76)

The hostility of the château contrasts with the protective environment of the clocher. The château, eighty feet high, propels Fabrice towards the future, while the clocher, also eighty feet high, welcomes him into the past. His fear melts when he sees the light of Blanès in the bell-tower. Rêverie again becomes possible: "Tous ces souvenirs de choses si simples inondèrent d'émotions l'âme de Fabrice et la remplirent de bonheur." (77) His welcome in Blanès' arms is symbolic of his return to the past: "... il ouvrit les bras à notre héros qui s'y précipita en fondant en larmes. L'abbé Blanès était son véritable père." (78)

The day spent by Fabrice in the clocher is absorbed in memories of the past. The notion of imprisonment is transferred from the château to the clocher and thereby acquires an association with happiness as well as with fear: "Tous les souvenirs de son enfance vinrent en foule assiéger sa pensée; et cette journée passée en prison dans un clocher fut peut-être l'une des plus heureuses de sa vie." (79) Throughout "plusieurs heures de rêveries délicieuses," (80) Fabrice loses sight of

the future: "... il considér<sup>er</sup>ait les évén<sup>em</sup>ents de la vie, lui si jeune, comme si déjà il fût arriv<sup>é</sup> à sa dernière limite."<sup>(81)</sup> As for Gina at the beginning of the novel, the past is enhanced by comparison with more recent misfortunes: "... sa joie actuelle se composait de tout le malheur, de toute la gê<sup>n</sup>e qu'il trouvait dans la vie compliqu<sup>ée</sup> des cours."<sup>(82)</sup> Fabrice however discovers the happiness which Gina fails to find in the past, "A quoi bon aller si loin chercher le bonheur, il est là sous mes yeux!"<sup>(83)</sup> This again could be read as a comment on that sort of rêverie which feeds an illusion and leads to disillusion.

When Fabrice leaves the clocher, Grianta resumes its hostile aspect. The final contemplation of his father's château is interrupted by the arrival of the police.<sup>(84)</sup> Fabrice's flight emphasises that a permanent surrender to the past is not yet possible. He must first accomplish the destiny mapped out by the abbé Blanès. The hours spent in the clocher become a distant dream: "Mon â<sup>m</sup>e était hors de son assiette ordinaire, tout cela était un rê<sup>v</sup>e et disparaît devant l'austère réalité."<sup>(85)</sup>

Fabrice's preoccupation with the past does not focus uniquely on his childhood but extends to all the major events of his life. No sooner has he left Waterloo than he begins to look back on his experiences there, "Fabrice devint comme un autre homme, tant il fit de réflexions profondes sur les choses qui venaient de lui arriver."<sup>(86)</sup> Two figures emerge from his recollections of Waterloo: "... il désirait revoir ses bons amis, la cantinière et le caporal Aubry."<sup>(87)</sup> Aubry and the cantinière assume the same place in Fabrice's memories of Waterloo as Gina and Blanès in his memories of Grianta.



Many years later, Waterloo is still fresh in Fabrice's mind. His ecstatic experience in the clocher makes him envisage a permanent return to childhood, although he does dream of making this return via the battlefield of Waterloo:

... je voudrais, avant de mourir, aller revoir le champ de bataille de Waterloo, et tâcher de reconnaître la prairie où je fus si gaïement enlevé de mon cheval et assis par terre. Ce pèlerinage accompli, je reviendrais souvent sur ce lac sublime. (88)

It is striking that Fabrice longs to revisit the spot where he was removed from his horse. This incident marked his first realisation of the impossibility of the heroic myth<sup>(89)</sup> and the painfulness of the sort of rêverie which feeds an illusion and leads to disillusion.

The days spent with Gina and Mosca in Parma provide another focal point of Fabrice's rêverie. While he is at theological college in Naples, he often thinks of Parma.<sup>(90)</sup> This nostalgia increases during his exile in Bologna:

... il était bien las de sa vie solitaire et désirait passionnément alors retrouver les charmantes soirées qu'il passait entre le comte et sa tante. Il n'avait pas revu depuis eux les douceurs de la bonne compagnie. (91)

The parallel mention of Gina and Mosca stresses their parental rôle. Like Aubry and the cantinière they are, as B. Didier has suggested, "systématiquement ramenés par Fabrice à des rôles de père et mère."<sup>(92)</sup>

Not only does Fabrice look to the past for parental substitutes, but he also regards the past as a haven of love and tenderness. His thoughts leave Aubry and the cantinière to dwell on Aniken, the young Flemish girl. His rêverie encourages him to write to her: "Pendant son séjour à Amiens, il écrivit presque tous les jours à ses bonnes amies de

l'Etrille."<sup>(93)</sup> He whiles away his time in Paris absorbed in "rêveries tendres."<sup>(94)</sup>

Years later, during his exile in Bologna, Fabrice remembers his past love affairs. He recalls his love for Aniken: "Dans le fait je n'ai connu un peu de cette préoccupation tendre qu'on appelle, je crois, l'amour, que pour cette jeune Aniken de l'auberge de Zonders, près de la frontière de Belgique."<sup>(95)</sup> The Stendhalian heroes discussed earlier indulge in extravagant dreams of future love; Fabrice on the other hand transfers all such rêverie into the past. This tendency to eschew the future and withdraw into memories perhaps accounts for the "poésie indéfinissable"<sup>(96)</sup> and the "musique secrète,"<sup>(97)</sup> which are often regarded as the peculiar charm of La Chartreuse.

Two poetic devices underline Fabrice's absorption in the past. His passion for astrology at the beginning of the novel is gradually replaced by an interest in archaeology. This interest takes hold of him in Naples, where it provides a refuge from ennui.<sup>(98)</sup> His excitement on discovering a bust of Tiberius underlines the value and significance that the past has for him: "La découverte de ce buste fut presque le plaisir le plus vif qu'il eût rencontré à Naples."<sup>(99)</sup> While in the clocher, Fabrice dreams of devoting his life to archaeology. He clearly considers such an occupation the equivalent of a withdrawal into the past: "Puisqu'il semble que je ne dois pas connaître l'amour, ce seront toujours là pour moi les grandes sources de félicité."<sup>(100)</sup> It is entirely appropriate that, in order to avoid Gina's advances, Fabrice offers to watch over Mosca's dig at Sanguigna.<sup>(101)</sup> Again, the past is presented as a refuge from contemporary reality.

Fabrice's escape into antiquity is paralleled by his escape into religion. Upon his safe arrival in Bologna, Fabrice's first action is to enter the church of Saint-Petrone, where he reviews his past deeds in the presence of God. This has the same purificatory effect as his return to the clocher: "Comme après un grand orage l'air est plus pur, ainsi l'âme de Fabrice était tranquille, heureuse et comme rafraîchie."<sup>(102)</sup> The "extrême attendrissement"<sup>(103)</sup> which Fabrice finds in his surrender to God recalls the "attendrissement profond"<sup>(104)</sup> found in the arms of Blanès. Fabrice's preoccupation with the past in Bologna is emphasised by his adoption of the appearance of a monk. This is mentioned in the letter from the marquise Raversi, when she comments: "On dit que tu as de la barbe comme le plus admirable capucin."<sup>(105)</sup> Fabrice's withdrawal into the chartreuse de Velleja<sup>(106)</sup> provides an early indication of the significance which will ultimately be attached to the title of the novel, La Chartreuse de Parme.

## II CHARACTERIZATION AND STRUCTURE (PART II)

Part II continues the pattern of opposition Gina/Fabrice established in Part I. The imprisonment of Fabrice shows Gina that the court of Parma is not a revival of the court of Prince Eugène, as she had allowed herself to believe.<sup>(107)</sup> The opposition Gina/Fabrice is conveyed by their differing reaction to the collapse of their dreams of the future. Whereas, after Waterloo, Fabrice takes refuge in the past, Gina now immerses herself in the future. She escapes the horrific visions of her imagination by daydreaming thus:

Avoir le tapis magique, se dit-elle, enlever Fabrice de la citadelle, et me réfugier avec lui dans quelque pays heureux, où nous ne puissions être poursuivis, Paris, par exemple ...." L'imagination de la duchesse passait en revue avec des moments d'inexprimables délices tous les détails de la vie qu'elle mènerait à trois cent lieues de Parme. "Là, se disait-elle, il pourrait entrer au service sous un nom supposé .... Placé dans un régiment de ces braves Français, bientôt le jeune Valserra aurait une réputation; enfin il serait heureux" [Stendhal's ellipses]. (108)

Gina's view of Paris as a refuge for herself and Fabrice, which recalls Mme. de Rênal's similar dream for herself and Julien,<sup>(109)</sup> underlines her conviction that happiness is still possible. She looks to Paris for a renewal of the 1796 myth that she has failed to find in Parma. She again casts Fabrice in the heroic rôle formerly played by Pietranera. Her faith in ces braves Français, shown to be misplaced by Fabrice's experience at Waterloo, contributes to the elegiac atmosphere which gradually envelops the novel.

Balzac's likening of Gina to Phèdre<sup>(110)</sup> seems particularly appropriate in this part of the work. She evolves wild schemes for outwitting the Prince and rescuing Fabrice:

Si c'était à sa citadelle qu'il m'envoyât et que je pusse à force d'or parler à Fabrice, ne fût-ce qu'un instant, avec quel courage nous marcherions ensemble à la mort! ... ma présence dans les rues, placée sur une charrette, pourrait émouvoir la sensibilité de ses chers Parmesans .... Mais quoi! toujours le roman! Hélas! l'on doit pardonner ces folies à une pauvre femme dont le sort réel est si triste! [Stendhal's ellipses]. (111)

One is reminded of Mathilde's outrageous schemes for rescuing Julien.<sup>(112)</sup> According to F.W.J. Hemmings,<sup>(113)</sup> La Chartreuse moves from dream-world in Part I to reality in Part II. But, in many respects, Part II seems to advance ever more deeply into unreality. The impression of fantasy



conveyed by the extravagance of Gina's visions is increased by the "heavily theatrical atmosphere"<sup>(114)</sup> of the court of Parma, where performances, pastimes and games "serve to devaluate the present, to destroy the material world."<sup>(115)</sup> That Gina's signals to Fabrice, regularly emitted from a distant tower, remain unanswered for month after month emphasises the futility of her plans for the future.<sup>(116)</sup>

Gina's schemes of rescue are inseparable from a desire for vengeance.<sup>(117)</sup> Her thirst for vengeance recalls that experienced earlier after the murder of Pietranera. The parallelism is strengthened when Gina says of Fabrice: "... il est comme le pauvre Pietranera, il a toujours des armes dans toutes ses poches."<sup>(118)</sup> By recalling the earlier situation, Stendhal underlines how Gina, rather than returning to the past like Fabrice, recreates the past in the future.

Throughout this period Gina is often at Sacca: "Elle se plaisait à embellir cette terre. ... elle s'occupait à y faire tracer des sentiers dans des directions pittoresques."<sup>(119)</sup> The winding paths in the woods suggest the fanciful directions taken by Gina's imagination. The poet, Ferrante Palla, whom she meets in these woods, becomes her substitute for Fabrice: "... c'est ainsi qu'en eût agi Fabrice, s'il eût pu m'entendre."<sup>(120)</sup> Ferrante Palla's mock escape from an old tower near Sacca, prefiguring Fabrice's escape from the Citadel, strengthens the parallel and suggests the hallucinatory nature of Gina's dream.<sup>(121)</sup>

Fabrice's successful escape is marked by Gina's illumination of Sacca.<sup>(122)</sup> The lights, like those sent earlier as a signal to Fabrice, seem to emphasise Gina's optimism. She clings to the future just as Fabrice clings to the past. The general inebriation, like Fabrice's

drunkenness at Waterloo, suggests alienation from reality. There is a further implication that this sort of future-directed rêverie may lead a character astray.

Only the unexpected change wrought in Fabrice by his stay in the Citadel can crush Gina's faith in the future. As at the beginning of the novel, after the fall of Napoleon, she temporarily returns to the past: "... eux se souvenaient encore, la duchesse surtout, de ce qu'était leur conversation avant ce fatal combat avec Giletti qui les avait séparés." (123) However, just as earlier the memory of 1796 failed to satisfy Gina, the memory of the past fails to content her now. The boredom found on Lake Como returns to her on the lac Majeur. Again she dreams of life at court. Her decision to return to Parma and marry the Count emphasises her need for the future. (124)

It has not, as far as I am aware, been noticed that the novel now follows the pattern established on Gina's first arrival in Parma. The memory of Fabrice fades as she involves herself in the court: "... pendant cette saison critique, il ne lui arriva pas deux fois de songer avec un certain degré de malheur à l'étrange changement de Fabrice." (125) Her rejection of Mosca's offer to kill Rassi implies acceptance of a new kind of future: "Rassi doit la vie à ce que je vous aime mieux que Fabrice; non, je ne veux pas empoisonner toutes les soirées de la vieillesse que nous allons passer ensemble." (126)

Fabrice's second detention in the Citadel rekindles Gina's imagination. She cherishes a lingering hope of regaining her hero: "La duchesse croyait n'aimer plus Fabrice d'amour, mais elle désirait encore passionnément le mariage de Clélia Conti avec le marquis; il y

avait là le vague espoir que peu à peu elle verrait disparaître la préoccupation de Fabrice." (127)

Gina never recovers from her loss. Her dream is partly fulfilled: "... les fêtes de Parme, cet hiver-là, rappelèrent les beaux jours de la cour de Milan et de cet aimable prince Eugène, vice-roi d'Italie, dont la bonté laisse un si long souvenir." (128) For Gina, however, the dream is meaningless without Fabrice. The letters which she writes begging him to return to her underline her continuing faith in the future. (129) Although she leaves Parma to lead a brilliant life in Naples and, later, in Vignano, she hopes that he will come: "Tu devrais bien venir nous voir. Voici plus de vingt fois, monsieur l'ingrat, que je vous fais cette sommation." (130)

The penultimate paragraph of the novel stresses Gina's optimism and continuing faith in the future. She remains convinced that Fabrice will one day return to her: "Fabrice n'eût pas manqué un jour de venir à Vignano." (131) The use of conditional tense helps to convey the sadness and emptiness of Gina's dream. (132) It becomes clear that, for Gina, rêverie is all-important. She is evaluated, not only through the qualities of passion, générosité etc., but also through rêverie. Her rêverie becomes her raison d'être, and, when the death of Fabrice renders it no longer possible, she too dies.

In La Chartreuse, as in the earlier novels of Stendhal, society intervenes against the être d'exception. Fabrice's capture occurs when he is stepping back into the dream and returning to the protection of his parental substitutes. His imprisonment, like Lucien's removal from Nancy, stems from public jealousy, "... il avait été trop heureux." (133)

Whereas society's intervention proves destructive in the earlier novels, here it proves beneficial. Clélia's presence in the prison courtyard turns Fabrice's thoughts from parental substitutes to a different form of protection. As earlier with Aniken, the longing for love directs him towards the past. He dwells on his first meeting with Clélia beside Lake Como.<sup>(134)</sup>

The Citadel of Parma provides an ideal setting for rêverie. The intricate construction into which Fabrice penetrates ever deeper mirrors his simultaneous withdrawal into his own inner world. The four walls of his tiny cell become, as V. Brombert has suggested, "the very symbol of a private dream-world."<sup>(135)</sup>

Critics have pointed out the parallel between Fabrice's imprisonment in the Citadel and his earlier incarceration in the clocher.<sup>(136)</sup> S. Gilman,<sup>(137)</sup> in particular, has emphasised the dual nature of Parma's Citadel, which consists of a modern tower superimposed on an old dungeon, but he has not stressed sufficiently that this hybrid structure recreates the two facets of Fabrice's childhood. The old part of the Citadel, with its fortifications and wretched prisoners, echoes the forbidding château of Grianta. The repetition of its height (180 feet)<sup>(138)</sup> and its steps (380 in number)<sup>(139)</sup> may be intended, because of the insistence on the figure 80, to recall the 80 feet high château of the marquis del Dongo.<sup>(140)</sup> The new part of the Citadel, with its extensive view and happy associations, echoes the clocher.<sup>(141)</sup> The tiny bell-tower in the Tour Farnèse, which is used by Fabrice to reach the open air, underlines the parallel. The birds and orange-trees surveyed by Fabrice from the clocher are replaced by Clélia's birds and orange-trees



which he surveys from the Tour Farnèse. These contrasting sections of the Citadel clearly represent the two aspects of imprisonment found throughout Stendhal's work: prison in the traditional sense and, in the words of V. Brombert, "la prison heureuse."<sup>(142)</sup> The death of the marquis del Dongo, announced to Fabrice in the Citadel, perhaps explains why the latter loses its hostile, and terrifying, aspect for the hero.

As soon as Fabrice reaches his cell, he surrenders to rêverie. Two features of the Tour Farnèse underline the direction of his rêverie. The bas-relief above the entrance, representing the exploits of ancient heroes, evokes his love of archaeology. The chapel of black and white marble, which he visits on first entering the tower, recalls his love of religion as a means of surrender to the past. He looks back on his recent encounter with Clélia: "Malgré moi je songe à ce regard de douce pitié que Clélia laissa tomber sur moi lorsque les gendarmes m'emmenaient du corps de garde; ce regard a effacé toute ma vie passée."<sup>(144)</sup>

Stendhal emphasises Fabrice's preoccupation with Clélia in several ways. The expanse over which his gaze wanders, when he first enters the cell, suggests the wide scope of his rêverie. His view is partially blocked by the governor's palace where Clélia has her room. This interception of Fabrice's gaze suggests the domination of his thoughts by Clélia. The abat-jour outside Fabrice's windows is intended to direct his gaze skyward towards God. By piercing an opening in the abat-jour, Fabrice directs his gaze not towards God but Clélia. As A. Chantreau<sup>(145)</sup> has suggested, in the eyes of Fabrice, Clélia becomes a substitute for God.

Fabrice's absorption in Clélia is underlined by his indifference towards the outside world: "... il ne songea peut-être pas une seule fois à la cour de Parme, à la colère du prince, etc. Nous avouerons qu'il ne songea pas davantage à la douleur dans laquelle la duchesse devait être plongée."<sup>(146)</sup> His negative reply to Gina's exhortations to escape<sup>(147)</sup> and his ultimate refusal to respond to her signals<sup>(148)</sup> stress the rejection of his former dreams. Parental substitutes are no longer necessary, since Fabrice has discovered the security of childhood within the enclosed world of love: "... je dois une reconnaissance éternelle au comte et à la duchesse; ils croiront peut-être que j'ai eu peur, mais je ne me sauverai point."<sup>(149)</sup>

The air of unreality which surrounds Fabrice's escape from the Citadel emphasises his indifference to the future. A white mist veils the episode. The soldiers in the guard-room take him for the devil, while those on duty fail to see him at all. He is "poussé comme par une force surnaturelle."<sup>(150)</sup> His detachment is further emphasised when Stendhal writes, "il agissait mécaniquement."<sup>(151)</sup> Fabrice clearly has little interest in the future as envisaged by Gina.

As soon as Fabrice reaches the lac Majeur, his preoccupation with the past returns: "Cet être adoré, singulier, vif, original, était désormais sous ses yeux en proie à une rêverie profonde."<sup>(152)</sup> We are reminded of Fabrice's earlier rêverie beside the lac Majeur in Part I.<sup>(153)</sup> The parallel underlines how the focus of his rêverie has changed. Memories of Gina and childhood have yielded to memories of Clélia and the Citadel.

Fabrice's "rêverie continuelle"<sup>(154)</sup> results in a decision to step back into the dream by returning to Clélia. His "transports de bonheur fou"<sup>(155)</sup> on setting out for Parma recall his earlier delight on leaving the lac Majeur to return to Grianta. The parallelism is sustained when Fabrice arrives in the capital. He gazes on the Citadel, just as he gazed on his father's château formerly.<sup>(156)</sup> His return to the room in the Tour Farnèse evokes his earlier sanctuary in the clocher: "... il était allé reprendre son ancienne chambre à la citadelle, trop heureux d'habiter à quelques pas de Clélia."<sup>(157)</sup> Although Fabrice briefly regains his former happiness, the replacement of the abat-jour by impenetrable planks of wood suggests the darkness and sadness to come.

Fabrice's second rescue from the Citadel inflames his longing to return to the past. He recreates the situation of the Tour Farnèse by renting a room opposite Clélia's windows in the palais Contarini. She tries to avoid the gaze of the figure, "vêtue de noir, mais comme un ouvrier fort pauvre, qui la regardait d'une des fenêtres de ce taudis qui avait des vitres de papier huilé, comme sa chambre à la tour Farnèse."<sup>(158)</sup> M. Bardèche's description of La Chartreuse as the "roman de la nostalgie du bonheur, le roman du bonheur perdu et toujours à nouveau souhaité"<sup>(159)</sup> may stem from Fabrice's desperate, yet fruitless, struggles to return to the past.

As in Part I, Fabrice regards the religious life as a means of withdrawal into memories. He sees the Charterhouse as the only alternative to life with Clélia: "... j'ôterai à l'Eglise un mauvais prêtre et, sous un nom supposé, j'irai me réfugier dans quelque chartreuse."<sup>(160)</sup> When

he receives Clélia's farewell letter, he chooses the retreat that he selected earlier: this emphasises his withdrawal into the past, "Fabrice ... alla se mettre en retraite au couvent de Velleja, situé dans les montagnes, à dix lieues de Parme."<sup>(161)</sup> At this point in the novel, as so often in the Chroniques Italiennes,<sup>(162)</sup> the embracing of a religious life appears as the equivalent of a descent into the tomb. Fabrice's rejection of life foreshadows his ultimate withdrawal into the chartreuse de Parme.

Though recalled to the capital, Fabrice prolongs his retreat within his own apartments. The bishop's palace, scene of this "retraite qu'inspirait seule à Fabrice sa tristesse profonde et sans espoir,"<sup>(163)</sup> becomes a continuation of the Charterhouse. One sees that Parma itself may become the setting for withdrawal: the Charterhouse denotes an attitude of mind rather than an actual place. Fabrice's vow of silence after Clélia's marriage emphasises his rejection of life:

Fabrice prit toutes ces choses avec l'indifférence parfaite d'un homme qui a d'autres pensées. "Il vaudrait mieux pour moi, pensait-il, me faire chartreux; je souffrirais moins dans les rochers de Velleja." (164)

Fabrice emerges from his memories when he sees Clélia at the princess' ball. The flowers which he leaves in her garden suggest a renewed determination to recreate the past: "Fabrice ... plaça dans l'allée que Clélia affectionnait le plus des fleurs arrangées en bouquets, et déposées dans un ordre qui leur donnait un langage, comme jadis elle lui en faisait parvenir tous les soirs dans les derniers jours de sa prison à la tour Farnèse."<sup>(165)</sup> The famous "sermon prêché aux lumières"<sup>(166)</sup> underlines Fabrice's renewed hope. His address to Clélia places him "hors de son assiette ordinaire."<sup>(167)</sup> We find that



the same phrase is used earlier in the novel to describe the effect upon Fabrice of his rêverie in the clocher. (168)

Clélia's ultimate relenting ("Entre ici, ami de mon coeur") allows a re-creation of the past. The orange-trees and the barred windows of the palais Crescenzi clearly evoke the Tour Farnèse. It has not however been seen that the darkness, the danger and the protective hands outstretched evoke Fabrice's first return to Grianta after the Battle of Waterloo. By recalling this distant passage in the novel, Stendhal stresses the importance of Fabrice's final return to the past:

Fabrice entra avec précaution, et se trouva à la vérité dans l'orangerie, mais vis-à-vis une fenêtre fortement grillée et élevée, au-dessus du sol, de trois ou quatre pieds. L'obscurité était profonde, Fabrice avait entendu quelque bruit dans cette fenêtre, et il en reconnaissait la grille avec la main, lorsqu'il sentit une main, passée à travers les barreaux, prendre la sienne et la porter à des lèvres qui lui donnèrent un baiser. (169)

The maternal welcome of Gina has been replaced by the loving arms of Clélia. The night spent in Grianta becomes three years spent in darkness with Clélia. Fabrice's dream of a lasting return to the past has eventually come true. The darkness occasioned by Clélia's vow suggests that the lovers are surrendering to rêverie. As M. Bardèche has aptly commented, "Une sorte de brume est jetée sur toute cette fin." (170)

The dénouement of La Chartreuse is provoked by Fabrice's rejection of the darkness which surrounds him. During his imprisonment in the Citadel, the sight of Clélia formed an essential part of his happiness. (171) He now gazes on Sandrino as a substitute for her: "Le petit nombre de fois que je le vois, je songe à sa mère, dont il me rappelle la beauté

céleste et que je ne puis regarder."<sup>(172)</sup> The sight of Sandrino becomes imperative for his happiness: "... je veux qu'il habite avec moi, je veux le voir tous les jours."<sup>(173)</sup>

The death of Sandrino suggests both the impossibility of the future and the impossibility of a complete return to the past.<sup>(174)</sup> L. Bersani<sup>(175)</sup> has considered society responsible for the deaths of Fabrice and Clélia, but this is perhaps less clear than in the earlier novels. Fabrice's culpability helps to shift the blame from society as also from Gina. He precipitates the end by gazing, Orpheus-like, on the woman whom he loves. The impression is similar to that left by the Abbesse de Castro, where Stendhal points out: "... je vois des malheureux, mais, en vérité, je ne puis trouver des coupables."<sup>(176)</sup> By shifting responsibility away from society, Stendhal avoids the element of bitterness which underlies his earlier novels and increases the elegiac atmosphere which is characteristic of La Chartreuse.

After the death of Clélia, Fabrice's regret is slowly transformed into rêverie, as J. Prévost<sup>(177)</sup> has suggested. He withdraws from life in order to abandon himself to memories of the past. The significance of the title of the novel now becomes clear: it conveys the hero's final surrender to rêverie, "... il se retira à la chartreuse de Parme, située dans les bois voisins du Pô, à deux lieues de Sacca."<sup>(178)</sup>

After a year spent in rêverie, Fabrice withdraws from life into death: "... il espérait retrouver Clélia dans un meilleur monde ..."<sup>(179)</sup> The smoothness of the transition suggests the continuation of rêverie beyond the grave. F.W.J. Hemmings has remarked appositely, "The story does not so much end as vanish, in a tenuous, iridescent vapour."<sup>(180)</sup> This view of death as a prolongation of the dream follows the endings

of Stendhal's earlier novels. The dénouements of Le Rouge and La Chartreuse are not therefore as different as (inter alios) J. Marsan<sup>(181)</sup> has thought.

### III CLÉLIA AND MOSCA

An examination of the direction of rêverie in Clélia and Mosca reveals that the pattern of opposition Gina/Fabrice is reinforced by the opposition Mosca/Clelia. The rêverie of Clélia, like that of Fabrice, tends to focus on the past. Whereas Gina, "esclave de la sensation présente,"<sup>(182)</sup> bases her fantasies on life, Clélia distances herself from reality, "Longtemps on avait cru qu'elle finirait par embrasser la vie religieuse."<sup>(183)</sup> A link is established between convent and Citadel, since both are presented as a refuge for her "chères rêveries": "Clélia ... jouissait de la liberté du couvent; c'était presque là tout l'idéal de bonheur que, dans un temps, elle avait songé à demander à la vie religieuse."<sup>(184)</sup> The terms doux, douce, douceur, used rarely of Gina<sup>(185)</sup> but frequently of Clélia,<sup>(186)</sup> help to convey her lack of involvement in the present.

Clélia's tendency to immerse herself in the past is evident at the time of Fabrice's capture. She dreams of her earlier encounters with the hero:

Oui, c'est bien la troisième fois que je l'ai vu; une fois à la cour, au bal du jour de naissance de la princesse; aujourd'hui entouré de trois gendarmes, pendant que cet horrible Barbone sollicitait les menottes contre lui, et enfin près du lac de Côme .... Il y a bien cinq ans de cela; quel air de mauvais garnement il avait alors! quels yeux il faisait aux gendarmes, et quels regards singuliers sa mère et sa tante lui dressaient! [Stendhal's ellipsis]. (187)

The passage shows how Clélia's imagination tends to lead her increasingly into her memories. Like Fabrice, she finds happiness in the past, "... les rêveries auxquelles on l'arrachait n'étaient point sans quelque douceur." (188)

The memory of Lake Como encourages Clélia to dwell on Gina, "Il se trouvait déjà avec la duchesse! Leurs amours avaient-ils commencé à cette époque?" (189) It is surely significant that, in imagining Gina, Clélia turns towards the future. She envisages the crime of vengeance which Gina eventually commits, "Moi, j'irais poignarder le prince, comme l'héroïque Charlotte Corday." (190)

Clélia quickly returns to the past. Critics have not noticed, I think, that the convent assumes the dual aspect of repulsion and attraction which V. Brombert<sup>(191)</sup> has singled out in connection with Stendhalian prisons. On the one hand, the convent is associated with fear and threatened as a punishment by Fabio Conti. Withdrawal means a loss of happiness, "... aller au couvent, c'était renoncer à jamais à revoir Fabrice." (192) On the other hand, the convent offers a refuge, were Fabrice to die or resume his libertine ways, "... sa pauvre compagne de prison finira ses jours dans un couvent, oubliée de cet être léger, et avec le mortel regret de lui avoir fait un aveu." (193) For Clélia, as for Fabrice, the religious life provides a refuge for rêverie.

Clélia's vow appears symbolic of her rejection of the future. Whereas Gina is associated with light, Clélia is immersed in darkness. Her room is shadowy, "... cette chambre était la seule du second étage du palais qui eût de l'ombre de onze à quatre; elle était abritée par la tour Farnèse." (194) When Fabrice makes his escape, Clélia appears



at her window dressed in black. After marrying Crescenzi, she withdraws into the darkness of her palace as into a convent or a tomb: this recalls the time when Hélène de Campireali enters the convent of Castro in order to forget Jules.<sup>(195)</sup> Clélia's refusal to accept the flowers left by Fabrice emphasises her immurement in memories of the past.

Jealousy draws Clélia back towards life, "... tout ce qu'on disait de la petite Anetta Marini faisait sortir la marquise, pour un instant, de l'état de rêverie et d'incurie où elle restait habituellement plongée."<sup>(196)</sup> Like Fabrice, she dreams of re-creating the past in the future, "... elle devint fort rêveuse; elle calculait qu'il y avait justement quatorze mois qu'elle n'avait vu Fabrice."<sup>(197)</sup> The adjective rêveuse suggests her preoccupation with dreams for the future. Her walks in the garden underline further her longing to revive the past.<sup>(198)</sup>

During her three years of happiness with Fabrice, Clélia uses Sandrino as a substitute for the loved one, "Dans les longues heures de chaque journée où la marquise ne pouvait voir son ami, la présence de Sandrino la consolait ...."<sup>(199)</sup> The death of Sandrino means that Clélia can no longer gaze upon the features of her lover. This loss of happiness brings about her death. She seems to disappear, like Mme. de Renal, into memories of the past. Her death in Fabrice's arms appears as a consummation of all that has gone before.

Although Mosca is very much involved in life, it will be seen that he is at the same time a man of rêverie and that his rêverie has much in common with that of Gina.

Early in La Chartreuse, Mosca is found indulging in rêverie as a break from his political concerns in Parma. He explains that he returns to Milan in order to recapture the Napoleonic spirit, "... mes jours les plus heureux sont toujours ceux que de temps à autre je puis venir passer à Milan; là vit encore, ce me semble, le coeur de votre armée d'Italie."<sup>(200)</sup> This longing to revive the myth of 1796 provides an immediate link between Mosca and Gina.

The rêverie of Mosca, like that of Gina, tends to focus on the future rather than the past. His dreams of gloire have much in common with those of Lucien. Both heroes admire the patriotism of Gouvion-Saint-Cyr. Mosca tells Gina, "J'étais fou de la gloire; une parole flatteuse de général français, Gouvion-Saint-Cyr, qui nous commandait, était alors tout pour moi."<sup>(201)</sup> Whilst Fabrice renounces his rêveries espagnoles after Waterloo, Mosca, like Lucien, retains them throughout life. M. Tillet has described Mosca's political involvement in Parma as a struggle to effect his "dream of the liberation and unification of his country."<sup>(202)</sup> This fervent concern for the future is seen during the Revolution in Parma. He later describes how his enthousiasme carried him away:

... j'ai eu un moment d'enthousiasme en parlant aux soldats de la garde et arrachant les épaulettes de ce pleutre de général P... En cet instant j'aurais donné ma vie, sans balancer, pour le prince. (203)

Mosca's orientation to the future is confirmed in the sphere of rêveries tendres. After being rejected by Gina, he retreats into rêverie. He worships a portrait of his mistress, "... il courut prendre dans son bureau un portrait en miniature de la duchesse, et le couvrit de baisers passionnés."<sup>(204)</sup> Now, whereas Fabrice resigns himself

to the past, Mosca dreams of ways of winning back Gina's love. He envisages leaving Parma, "A chaque moment il offrait de donner sa démission et de suivre son amie dans quelque retraite à mille lieues de Parme." (205) His persistency is rewarded by the return of Gina's affection. The weekly meeting of Gina and Mosca in Mosca's garden (206) contrasts with the situation of Fabrice and Clélia, where the garden of the palais Crescenzi remains empty for week after week.

Stendhal closes La Chartreuse with the following comment:

Les prisons de Parme étaient vides, le comte immensément riche, Ernest V adoré de ses sujets qui comparaient son gouvernement à celui des grands-ducs de Toscane. (207)

Although this final sentence may be regarded as ironic, it does not invalidate the view that, for Mosca, the situation described is a sincere and viable choice. At least part of his dream of the future has been realised. Mosca, like Lucien, seems to have learnt to preserve his rêverie in the midst of society. We are reminded of Stendhal himself, whose need both for contact with society and for solitude and rêverie has already been observed. (208) A letter written by Stendhal in 1806 contains the following comment, "Médite profondément ce sujet. Ou vivre à la Chartreuse ou ainsi dans le monde." (209)

The opposition Chartreuse/monde is striking. Stendhal appears to be saying that there are two possibilities for the âme d'élite: either he must withdraw from reality or he must learn to preserve his rêverie from the attacks of society. Fabrice chooses withdrawal, whilst Mosca, like Stendhal and Lucien, chooses to conceal his rêverie beneath a mask of impassibility.

## NOTES TO CHAPTER NINE

1. v.inf, Appendix I.
2. v. inter al., I. Howe, "Stendhal: the Politics of Survival," in V. Brombert (ed.), Stendhal: a Collection of Critical Essays (Englewood Cliffs: Prentice Hall Inc., 1962), p.91, "Though not dreamy, Fabrice is devoted to dreams - to escape, back into the self, deep into the cocoon of childhood and innocence"; F.W.J. Hemmings, op.cit., p.176, "a high-spirited, but dreamy youth"; J.-P. Bruyas, op.cit., p.275, "(Fabrice) fournit l'exemple achevé d'une vie toute accordée à la rêverie ...."
3. v., inter al., Balzac, art.cit., p.484, "... la plus délicieuse figure que vous puissiez voir dans un rêve"; F.C. Green, Stendhal (Cambridge: Cambridge U.P., 1939), p.292, "Of all [Stendhal's] characters, Clélia is the most shadowy"; H. Clewes, op.cit., p.104, "She is a dream, a vision."
4. v, inter al., V. Brombert, Fiction ....., p.152, "... an Italy that Stendhal, for his own private use transfigured into a world of revery and energy."
5. "La poésie de Stendhal," Cahiers de l'ouest, II (May 1956), p.9.
6. v, inter al., A. Frémy, "La Chartreuse de Parme par l'auteur de Rouge et Noir," Revue de Paris (5 mai 1839), p.58, "défaut d'unité"; Zola, op.cit., p.120 "... ce manque de composition saute aux yeux, surtout dans La Chartreuse de Parme"; A. Chuquet, Stendhal-Beylle (Paris: Plon, 1902), p.427, "Le lecteur s'embrouille dans le pêle-mêle des incidents"; J. Marsan, op.cit., p.234, "... le roman ne se prête plus à cette composition stricte et rigoureusement équilibrée (sc. du Rouge)"; H. Clewes, op.cit., p.103, "La Chartreuse is almost too vast and too complex"; A. Eustis, op.cit., p.21, "loosely knit and rambling"; M. Wood, op.cit., p.158, "... the patchy, unequal quality of the book as a whole".
7. v, inter al., H. Martineau, L'oeuvre ..., p.496, and A. Caraccio, ... L'homme et l'oeuvre, p.183: unity of characterization; M. Bardèche, op.cit., p.396: unity of poetic atmosphere; J. Prévost, La Création ..., pp.356-7: unity of authorial presence; F.W.J. Hemmings, op.cit., pp.200-6, and "L'unité artistique de La Chartreuse de Parme" in Communications présentées au congrès stendhalien de Civitavecchia et réunies par V. Del Litto (Paris: Didier, 1966), pp.223-31: unity through progression from light/youth (Part I) to darkness/age (Part II); H.B. Johansen, "Notes sur la structure de La Chartreuse de Parme", Revue romane, No. spécial 1 (1967), pp.194-206: unity through character trios, Gina/Fabrice/Mosca opposing Fabrice/Gina/Clélia.



8. "La Chartreuse de Parme: the problem of composition", MLQ, xii (1951), p.207.
9. CP, I, p.3.
10. v.sup., Chapter iv, pp. 118-23.
11. CP, I, p.5.
12. but, cf. ibid., p.19, p.27, p.36, where haine rejoins argent and vanité as a mark of the âme vulgaire.
13. CI, I, p.87.
14. CP, I, p.17.
15. ibid., p.19.
16. ibid., p.16.
17. ibid., p.11.
18. Fiction ..., p.150, "... the happy period, precisely because it has vanished, proves to be even more meaningful in retrospect. The interlude colours the events that follow".
19. CP, I, p.25.
20. ibid., p.43.
21. ibid., I, p.30.
22. ibid., p.48.
23. ibid., p.49.
24. The emphasis on Gina's preoccupation with the past is sufficiently marked in the text to make it impossible to accept E. Talbot's comment that, since most of the verbs relating to Gina's return to Grianta are in the present, "her réveries are largely undisturbed by past or future considerations" ("Style and the self: some notes on La Chartreuse de Parme", Language and Style (Fall, 1972), p.306).
25. CP, I, p.32.
26. ibid., p.25.
27. ibid., p.52.
28. ibid., p.175.

29. ibid., p.193.
30. ibid., p.194.
31. v. I. Braescu, "La fonction stylistique de etc chez Stendhal", Analele Universitatii Bucuresti, XXII (1973), p.3.
32. CP, I. p.201.
33. ibid., p.213.
34. ibid., p.229.
35. ibid., p.218; cf. ibid., p.239, "... il y avait des moments bien doux, et l'on parlait de Fabrice."
36. ibid., II, p.203.
37. CP, I, p.274.
38. ibid., pp.311-12.
39. ibid., p.22.
40. ibid., p.57.
41. ibid.
42. ibid., p.56.
43. ibid., p.36.
44. ibid., p.30.
45. ibid., p.167. cf. M. Descotes, La légende de Napoléon et les écrivains français du XIX<sup>e</sup> siècle (Paris: Minard, 1967), p.173.
46. CP, I, p.32.
47. v.sup., Chapter v, p.122.
48. CP, I, pp.56-7.
49. "Il dubbio di Fabrizio del Dongo," QF, I (1970), pp.451-55.
50. CP, I, p.86.
51. ibid., p.94. v.sup., p.264.
52. A. Chuquet, op.cit., p.431; cf. Zola, op.cit., p.110, "... cet épisode si remarquable de la bataille de Waterloo, qui ne tient en rien au roman"; H. Clewes, op.cit., p.105.

53. Fiction ..., p.156.
54. CP, I, p.63.
55. ibid., p.98.
56. ibid., p.99.
57. ibid., pp.220-23.
58. H. Martineau (ed.), Mélanges ..., II, p.390. cf. V. Brombert, Fiction ..., p.158, "The Battle of Waterloo seems to function as a special therapy designed to cure Fabrice of his illusions".
59. CP, I, p.106.
60. ibid., p.125.
61. ibid.
62. ibid., II, Appendice, p.417.
63. ibid.,
64. ibid., I, p.150.
65. ibid.
66. ibid., I, p.226, "... elle me demandera des transports, de la folie".
67. ibid., p.274.
68. ibid.
69. ibid., p.275.
70. ibid., p.274.
71. ibid., p.276.
72. ibid., p.280.
73. ibid., p.281.
74. ibid.
75. ibid., p.38. cf. B. Didier, "La Chartreuse de Parme, ou l'ombre du père", E, 517-21 (1972), "... ce mage, cet étrange Mentor".
76. CP, I, p.287.
77. CP, I, p.282.
78. ibid.

79. ibid., p.228.
80. ibid., p.289.
81. ibid.
82. ibid., p.293; cf. ibid., p.48.
83. ibid., p.290.
84. ibid., p.294.
85. ibid., p.310.
86. ibid., p.144; cf. ibid., p.172.
87. ibid., p.124; cf. ibid., p.127.
88. ibid., p.290.
89. v. K.G. McWatters, "La présence de Napoléon dans La Chartreuse de Parme", SC, No.47 (1970), p.216.
90. CP, I, p.241.
91. ibid., p.391.
92. art.cit., p.153.
93. CP, I, pp.144-5.
94. ibid., p.145.
95. ibid., pp.364-5.
96. M. Bardèche, op.cit., p.396.
97. ibid., p.367.
98. CP, I, p.240.
99. ibid.
100. ibid., p.290.
101. ibid., pp.310ff.
102. ibid., p.344.
103. ibid., p.342.
104. ibid., p.301.
105. ibid., II, p.26.



106. ibid., I, p.331.
107. ibid., II, p.56.
108. ibid., p.57. cf. ibid., p.58, "Le bonheur existait donc encore quelque part!"
109. v.sup., Chapter vii, p. 195.
110. art.cit., p.469.
111. CP, II, p.59.
112. v.sup., Chapter vii, p.206.
113. op.cit., pp.200-6; "L'unité artistique ...," pp.223-31.
114. V. Brombert, Fiction ..., p.161.
115. J.D. Hubert, "Notes sur la dévaluation du réel dans La Chartreuse de Parme," in V. Brombert (ed.), ... Critical Essays, pp.96-7.
116. CP, II, Chapter xx, *passim*.
117. ibid., p.230.
118. ibid., p.63. cf. ibid., I, p.45.
119. ibid., II, p.174.
120. ibid., p.187.
121. ibid., p.188.
122. ibid., p.225.
123. ibid., p.215.
124. ibid., II, p.240.
125. ibid., p.253.
126. ibid., p.277.
127. ibid., p.299.
128. ibid., p.313.
129. ibid., p.316.
130. ibid., p.340.
131. ibid., p.372.

132. For a contrary interpretation of the text, v. H. Morris, The Masked Citadel (Los Angeles: Univ. of California Press, 1968), Chapter iv. By reading "Fabrice n'eut pas manqué ...", Morris has concluded that Fabrice is visiting Gina at Vignano every day.
133. CP, p.93.
134. ibid., p.35.
135. ... Critical Essays, Introduction, p.14.
136. v., inter al., V. Brombert, Fiction ..., p.171; S. Gilman, op.cit., passim.
137. op.cit., p.52.
138. CP, I, p.182, p.184, p.214, II, p.93, p.160.
139. ibid., II, p.38, p.123.
140. v.sup., p.273.
141. v. S. Gilman, op.cit., passim.
142. V. Brombert, "Esquisse de la prison heureuse," RHLF, (mars-avril 1971), pp.247-61.
143. It seems to me that critics have not noticed that his situation, placed in a tower window opposite to that of Clélia, recalls the rather similar situation of Quentin and Isobel at the beginning of Quentin Durward. But, whereas Quentin dreams of future romance with the mysterious occupant of the room opposite, Fabrice continues to dwell on the past.
144. CP, II, p.111.
145. "L'utilisation esthétique et romanesque du thème de la religion dans La Chartreuse de Parme", AP, 51, 2-3 (1967), p.41.
146. CP, II, p.108.
147. ibid., p.149 "... je ne veux pas me sauver; je veux mourir ici!" cf. ibid., p.162.
148. ibid., p.154.
149. ibid., p.162.
150. ibid., p.202.
151. ibid., p.203.
152. ibid., p.215.

153. v.sup., p. 272.
154. CP, II, p.234.
155. ibid., p.242.
156. v.sup., p. 272-3.
157. CP, II, p.275.
158. ibid., p.301.
159. op.cit., p.361.
160. CP, II, pp.307-8.
161. ibid., p.313.
162. CI, I, pp.314-5; p.425.
163. CP, II, p.314.
164. ibid., p.317.
165. ibid., p.338.
166. ibid., p.363.
167. ibid., p.346.
168. ibid., I, p.310, "Mon âme était hors de son assiette ordinaire ...."
169. ibid., II, p.364.
170. op.cit., p.400.
171. The verb voir recurs throughout this section, as in CP, II, p.108, "Si je parviens seulement à la voir, je suis heureux ..."; p.136, "... vivre sans vous voir tous les jours serait pour moi un bien autre supplice que cette prison."
172. ibid., p.367.
173. ibid., p.368.
174. v. S. Felman, op.cit., p.236, "La mort de l'enfant symbolise à la fois l'impuissance et la stérilité de cette quête effrénée d'absolu."

175. Balzac to Beckett: center and circumference in French fiction (New York: O.U.P., 1970), p.97, "Parma, not the Farnese tower, imprisons Fabrice and Clélia, and it finally destroys both their lives and the novel ...."
176. CI, I, p.129.
177. La Création ..., p.364.
178. CP, II, p.372.
179. ibid., p.372.
180. op.cit., p.198.
181. op.cit., p.290 "Au terme de cette intrigue chargée d'épisodes, rien qui rappelle le dénouement théâtral et romantique du Rouge et Noir."
182. CP, II, p.54.
183. ibid., p.40. cf. ibid., p.39, "... l'animation, l'air de prendre part à ce qui l'environnait, étaient surtout ce qui manquait à cette belle personne."
184. ibid., p.42.
185. ibid., I, p.266; II, p.58, p.210.
186. ibid., II, p.42, p.49, p.111 (2), p.146, p.369, p.372.
187. ibid., p.48.
188. ibid., p.49.
189. ibid., p.33.
190. ibid., p.111.
191. "Esquisse ...," pp.247-61.
192. CP, II, p.149. cf. ibid., p.120, p.122, p.126.
193. ibid., p.157. cf. ibid., p.114.
194. ibid., p.102.
195. CI, I, p.176.
196. CP, II, p.354.
197. ibid., p.359.



198. ibid., p.360.
199. ibid., p.366.
200. ibid., I, p.179.
201. ibid., I, p.178.
202. op.cit., p.136.
203. CP, II, p.244.
204. ibid., p.90.
205. ibid., p.65. cf. ibid., pp.74-5, p.248.
206. ibid., p.172.
207. ibid., p.373.
208. v.sup., Chapter ii, pp. 67-8.
209. CORR, I, p.296.

## CHAPTER TEN

### LAMIEL

The problems of Lamiel have been summarized by V. Del Litto: the manuscript is fragmentary; the intrigue has no central thread; and the characters lack cohesion.<sup>(1)</sup> Nonetheless, statistical investigation<sup>(2)</sup> shows a frequency in the occurrence of rêverie and its related terms which is in line with that of La Chartreuse de Parme and far exceeds that of Lucien Leuwen. It consequently seems worthwhile, despite the special difficulties of this fragmentary text, to examine the function of rêverie in Lamiel, and, in particular, to see whether, through reference to rêverie, any structuring function can be found. On the basis of this investigation, I hope to contest certain critical views, especially the view of J. Atherton<sup>(3)</sup> and J.-P. Bruyas<sup>(4)</sup> that Lamiel is not a dreamer, and the view of F.W.J. Hemmings<sup>(5)</sup> that Lamiel's rêverie is mainly future-directed.

#### I CHARACTERIZATION AND STRUCTURE

Lamiel combines the opening techniques used by Stendhal in Le Rouge and La Chartreuse. The Normandy landscape, with its lush vegetation and glimpses of the sea, constitutes a fairytale setting reminiscent of Verrières. The description serves, as in Le Rouge, to introduce the notion of rêverie into the novel. By insisting on the adjuncts of rêverie present in Carville, Stendhal establishes illusion as one of the major values in Lamiel.

The parallel with Le Rouge is strengthened by the presence of a traveller-narrator,<sup>(6)</sup> who helps to establish two opposing sets of values in the work. The opening line introduces a contrast between the insensitive majority and the traveller-narrator, who is situated on the

side of rêverie/illusion by his susceptibility to natural beauty:

"Je trouve que nous sommes injustes envers les paysages de cette belle Normandie où chacun de nous peut aller coucher ce soir."<sup>(7)</sup> The opposition je/nous places the narrator as an être d'exception among the unspecified number included in the general term nous.

As in Le Rouge, society intervenes to destroy the dreamlike mood evoked by the landscape. The narrator contrasts his days spent in rêverie with his evenings spent in the stifling atmosphere of the château de Miossens: "... mais ce n'était que de jour que mon âme pouvait être sensible aux beautés tranquilles de ce paysage."<sup>(8)</sup> The opposition rêverie/ennui is conveyed forcefully in a later version of this section: "Un beau coup de fusil me dédommage d'une journée d'ennui et quand les commérages de Carville... me semblent trop pesants, je vais à ma fenêtre regarder la mer."<sup>(9)</sup> In Lamiel, the opposition rêverie/ennui will replace the opposition rêverie/argent or rêverie/haine found in the earlier novels of Stendhal.

While the incorporation of a traveller-narrator in the fiction recalls Le Rouge, the use of the flash-back technique seems more closely allied to the convention found in the Avertissement of La Chartreuse. Like the latter novel, Lamiel constitutes a return to the past. From the standpoint of 1840, the narrator is looking back on the events of 1818 and reliving the past by means of literary creation. His imagination moves from 1818 to the events which have occurred during his subsequent absence in America. This longing and nostalgia for the past will become a major theme in Lamiel, as earlier in La Chartreuse.

In Lamiel, as in his previous works, Stendhal establishes a link between the narrator and the êtres d'exception in the novel by stressing their common love of rêverie. Lamiel's yearning to roam the fields and woods echoes the narrator's longing for the forests and the sea. The Hautemare cottage, whose position "presque vis-à-vis le cimetière"<sup>(10)</sup> suggests its repressive atmosphere, destroys her rêverie, just as the château de Miossens destroys that of the narrator. The trees which she yearns to reach, described by F. Marill-Albères as the "symboles de la vie aventureuse qu'elle cherchera hors de Carville,"<sup>(11)</sup> seem to embody the private dream-world which she seeks as a refuge from ennui. When her aunt sends her off alone, she immediately makes for the trees:

Ce chemin la conduisit aux tilleuls, dont elle voyait de loin la cime touffue s'élever par-dessus les maisons, et cette vue lui faisait battre le coeur. "Je vais les voir de près, se disait-elle, ces arbres si beaux!" Ces fameux tilleuls la faisaient pleurer le dimanche puis elle songeait à eux tout le reste de la semaine. (12)

Lamiel's dreams of the future, which provide her only refuge from ennui, derive largely from the books which she reads: "... elle jouissait des imaginations qu'ils lui donnaient."<sup>(13)</sup> The parallel with Julien has been stressed often.<sup>(14)</sup> Like her predecessor, Lamiel identifies with the heroes whose exploits she admires: "... elle oublia qu'il lui était défendu d'aller voir la danse; bientôt elle ne put plus penser qu'aux quatre fils Aymon."<sup>(15)</sup> She spends an entire night dreaming of the générosité of heroes such as Mandrin and Cartouche. Although Stendhal's ironic intent is clearly revealed, this does not invalidate Lamiel's sincere admiration for such characters. She is moved by the anti-social element in their



exploits.<sup>(16)</sup> The spectacular deaths of these figures seem to prefigure the death of Lamiel herself at the end of the novel, thereby serving a structural function not unlike that served by the prison threat which runs through La Chartreuse.

Although critics have stressed the parallel between Lamiel and Julien, they have failed to emphasise her closeness to Fabrice. Her passion for the Mille et Une Nuits<sup>(17)</sup> recalls the latter's reaction to Le Baron and La Rose after the battle of Waterloo: "On dirait les génies enchantés des Mille et Une Nuits, se dit-il."<sup>(18)</sup> Lamiel's nickname, la fille du diable,<sup>(19)</sup> underlines not only her anti-social tendencies but also her alienation from reality. One remembers the references to Fabrice as the devil during his descent from the Citadel.<sup>(20)</sup> The fact that fantasy plays such an important part in the later works of Stendhal suggests the author's increasing dissatisfaction with the daily realities of life around him.

Like Fabrice, Lamiel regards love with detached curiosity. She reacts to the histoire des quatre fils Aymon in the following way:

Lamiel pensa à ces grands personnages et à leur cheval toute la soirée et puis toute la nuit. Quoique fort innocente, elle pensait que ce serait bien autre chose de se promener dans le cimetière, tout à côté de la danse, en donnant le bras à un des quatre fils Aymon, au lieu d'être retenue et empêchée de sauter par le bras tremblant de son vieil oncle. (21)

The same curiosity is seen in her passion for an old verse translation of the Aeneid, "à cause des amours de Didon."<sup>(22)</sup> The dream of a tender and loving relationship, which provides the focal point of Octave's rêverie and which Julien and Lucien entertain alongside their heroic

ideals, has disappeared by the time of Lamiel. Réveries héroïques, which Octave discards, now occupy the forefront of the stage.

Stendhal says of his heroine: "Une histoire de guerre, où les héros bravaient de grands dangers et accomplissaient des choses difficiles, la faisait rêver pendant trois jours, tandis qu'elle ne donnait qu'une attention très passagère à un conte d'amour."<sup>(23)</sup> This shift of emphasis from réveries tendres to réveries héroïques could again be attributed to Stendhal's growing dissatisfaction with life.

When Lamiel is appointed a lectrice to the duchess, she imagines the château de Miossens as an escape from ennui.<sup>(24)</sup> But, Lamiel soon discovers, like the narrator before her, the boredom of the château, "... à peine un mois s'était écoulé que Lamiel périssait d'ennui .... Quelle différence avec la vie de Mandrin, à ses yeux le livre le plus amusant du monde!"<sup>(25)</sup> Lamiel's "air d'une gazelle enchaînée"<sup>(26)</sup> introduces the notion of imprisonment. This is made explicit when she exclaims, on leaving the duchess, "... j'étais en prison dans ce château."<sup>(27)</sup> Whereas Fabrice can escape the restrictions of the château de Grianta during his réveries by the lake, Lamiel has no such compensations. The fact that she is not allowed to walk in the garden appears symbolic of her total incarceration within a world of ennui.

The severe illness which stems from Lamiel's ennui is cured by the restoration of her dreams of the future. Sansfin reawakens her imagination: "Il entreprit d'amuser la jeune malade et de lui peindre la vie en beau."<sup>(28)</sup> Her interest in stories from the Gazette des Tribunaux emphasises the anti-social element in her réverie: "Les crimes l'intéressaient; elle était sensible à la fermeté d'âme déployée par certains scélérats."<sup>(29)</sup> The ivy which Sansfin cuts from the trees<sup>(30)</sup>

is symbolic not only of the idées reçues but also of the ennui from which he saves Lamiel. Her willingness to accept the trick involving the dead bird seems to translate her eagerness for the future. She realises that, being female, she must direct her imagination differently from a man: "Après le départ du docteur, Lamiel se dit: 'Je ne puis voir la guerre, mais quant à la fermeté de caractère, je puis non seulement la voir chez les autres, mais je puis espérer de la mettre en pratique moi-même'." (31) This declaration indicates that, for Stendhal, Lamiel's bold deeds are her own version of the heroic illusions entertained by his male protagonists. Rather than following a new direction in making Lamiel "une sorte de roman policier," (32) Stendhal seems to be providing a different angle on the theme explored in the earlier novels.

While Sansfin restores Lamiel's rêveries héroïques, the abbé Clément unconsciously stimulates her curiosity about love. (33) He prompts her to reflect: "Souvent celle-ci tombait dans une profonde rêverie que l'abbé ne savait comment expliquer." (34) Their conversations about love, where the ironic focus is clear, provide Lamiel with "moments de distraction" (35) and leave her "extrêmement pensive." (36) Her decision to experiment stems from here:

"Eh bien! j'irai me promener au bois avec un jeune homme," se dit Lamiel.

Tel fut le résultat des longues réflexions qui suivirent sa conversation avec l'abbé Clément. (37)

It should be noted that Lamiel seeks refuge from ennui partly in dreams of the past. The Hautemare cottage, from which she had formerly longed to escape, becomes embellished in retrospect. The faults of her aunt and uncle are transformed into merits. This past-directed

rêverie picks up the theme of nostalgia introduced by the narrator:

Tout en convenant avec elle-même du peu d'esprit de l'oncle et de la tante, elle avait rêvé une famille à aimer. Dans son besoin de sentiment tendre, elle avait fait un mérite à sa tante du manque d'esprit .... (38)

The dual aspect of Lamiel stands out: her alienation and amorality contrast with her need for love. Ennui is seen not only to impel a character forwards, as F. Marill-Albères<sup>(39)</sup> and M. Gerlach-Nielsen<sup>(40)</sup> have suggested, but also to plunge the protagonist into the past.

Lamiel's love of rêverie is conveyed, symbolically, by her longing to inhabit her room in the tour d'Albret. This tower, which recalls that planned and sketched by Stendhal in the Journal of 1810,<sup>(41)</sup> is presented as a refuge from society.<sup>(42)</sup> Its defences<sup>(43)</sup> guarantee solitude, while its fine workmanship<sup>(44)</sup> seems to distinguish it as a haven for rêverie. The dual nature of prison and tower seems to reflect, in part, the dual nature of rêverie as both a withdrawal from the world and a privileged communication with the world.

The tour d'Albret is introduced early in the novel. Its original, an old Gothic tower, is described immediately after the château de Miossens, with which it is found to contrast:

La vue des pierres noires et carrées d'une tour gothique fait un beau contraste de couleur. Cette tour, maintenant tout à fait en ruine, fut une noble contemporaine de Guillaume le Conquérant. (45)

Stendhal emphasises that the tower constructed by the duchess is an exact replica of the old tower, thus maintaining the contrast with the château de Miossens: "La tour, élevée sur l'emplacement du jardin, était une copie exacte d'une tour à demi ruinée qui se trouvait dans le parc du château."<sup>(46)</sup> The opposition between the château de Miossens, a symbol



of ennui, and the tour d'Albret, a symbol of rêverie, recalls the similar opposition, in La Chartreuse, of the château and clocher of Grianta, or, later, of the Parmesan dungeon and the tour Farnèse. The celebrations to mark the inauguration of the tour d'Albret underline its happy associations, echoing the fête which Fabrice witnesses from the clocher and the serenade which reaches him in the tour Farnèse. This contrast between the château de Miossens and the tour d'Albret further illustrates the dual aspect of imprisonment found throughout Stendhal's work. (47)

Lamiel regards her return from the château to the Hautemare cottage as a liberation, as a stepping back into the dream-world of childhood: "Chaque matin, à son réveil, elle éprouvait un nouveau plaisir en s'apprenant à elle-même qu'elle n'était plus dans ce magnifique château ...." (48) Lamiel's decision to discard her fine new clothes and resume her peasant garb (49) is symbolic of her stepping back into the past. But, while Fabrice discovers happiness on his return to Grianta, Lamiel finds that the past fails to measure up to her expectations. Mme. Hautemare's coarse request for one of her dresses brings this home to her:

Cette demande de robe consterna la jeune fille;  
des réflexions pénibles arrivaient en foule, elle  
n'avait donc personne à aimer; ces gens qu'elle  
s'était figurés comme parfaits, du moins du côté  
du coeur, étaient aussi vils que les autres!  
"Je n'ai donc personne à aimer!" (50)

The dual aspect of Lamiel is again striking. Though amoral, she has a deep-seated need for affection and tenderness. The disintegration of her childhood myth fills her with despair: "Elle voyait tout en beau dans la vie, tout à coup ses rêves de plaisir recevaient le démenti le plus

cruel."<sup>(51)</sup> The destruction of Lamiel's dream is brought out symbolically by Hautemare's refusal to allow her to occupy her room in the tour d'Albret.

Since her uncle and aunt fail to live up to her expectations, Lamiel turns to the abbé Clément. Her visit to his house looks like a second attempt to recapture the past. But, although clearly at home, for Lamiel sees him reading in the orchard, the abbé refuses to meet her. This second rejection confirms the futility of any search for happiness in the past. Lamiel succumbs to a "tristesse profonde."<sup>(52)</sup> She returns to the emptiness that she knew at the beginning of the novel: "Lamiel venait de traverser le salon où si souvent l'abbé Clément lui avait adressé des paroles si gracieuses, et maintenant il refusait de la recevoir."<sup>(53)</sup>

The pattern established in the opening chapters of Lamiel now reappears. Books, which encourage dreams of the future, provide Lamiel with a refuge from ennui: "Pendant huit jours, Lamiel fut tout entière à la lecture. Le jour, elle allait lire dans les bois; la nuit, elle lisait dans la tour."<sup>(54)</sup> Gil Blas, in particular, helps her to overcome her tender affection for the past and regain her heroic aspirations: "... l'esprit rempli des aventures racontées par Gil Blas, elle ne songeait plus guère aux sentiments qu'elle se reprochait ...."<sup>(55)</sup> Lamiel's need for rêverie as an escape from ennui makes it impossible to accept the view that she is not a dreamer.<sup>(56)</sup> On the contrary, "c'était un coeur et un esprit romanesques qui se figuraient les chances de bonheur qu'elle allait trouver dans la vie."<sup>(57)</sup> For Lamiel, at least, Carville is not entirely "a joyless world where even illusion no longer retains its power to enchant."<sup>(58)</sup>

Although the revised section of Lamiel (Lamiel II) breaks off at this point, it is possible to follow Stendhal's original intentions in his first draft (Lamiel I). Acquaintance with Fédor encourages Lamiel to dream of Rouen. The city attracted her earlier in the novel: "... le but de tous ses désirs était d'aller à Rouen, lorsqu'elle serait privée de la protection de la duchesse et là de gagner sa vie en tenant les comptes dans une boutique."<sup>(59)</sup> This vague longing for freedom now becomes a possibility. She tells Fédor: "Je vais m'enfuir avec vous, et nous irons habiter ensemble le même appartement à Rouen ...."<sup>(60)</sup> Escape into the future is regarded by Lamiel as a means of taking vengeance on a past that has failed to measure up to her expectations. She explains to Fédor: "Mes parents m'ennuient avec des sermons infinis, et c'est pour me moquer d'eux que je me donne à vous."<sup>(61)</sup>

Even in Stendhal's first version of Lamiel, the heroine is dogged by the past. Almost in spite of herself, the Hautemare return to her thoughts: "Puis, bien contre son attente, elle eut pitié des deux pauvres vieillards qu'elle allait abandonner. Elle leur écrivit une fort longue lettre, assez bien faite."<sup>(62)</sup> As the time for departure approaches, Lamiel's nostalgia increases. Despite the fact that she has learnt that happiness is not to be found in the past, she continues to turn in that direction:

Lamiel et son ami se promenaient dans la forêt; elle était remplie de flaques d'eau de trois ou quatre pouces de profondeur, et qui forçaient les piétons à beaucoup de détours. Lamiel, songeant à ses parents, était triste et pensive. <sup>(63)</sup>

The pools of water, which impede Lamiel's progress, suggest the possible hindrances to the future and emphasize the way in which she clings to the past.

Though spurned by the abbé Clément, Lamiel continues to dream of "ce pauvre jeune homme qui n'a qu'un seul habit noir et bien râpé."<sup>(64)</sup> She sees him in much the same way as Clélia sees Fabrice at the end of La Chartreuse. She puts her dream into words, when she describes the sincerity and spontaneity of the abbé to Fédor: "S'il était riche et qu'il eût un Epervier, c'est à lui que je m'adresserais."<sup>(65)</sup>

After Lamiel has left Carville and is en route for Rouen alone, Fedor becomes a part of the past for which she yearns. The young duke (called César in the first draft of the novel) stands out in contrast to her travelling companions: "... avant de s'endormir, (Lamiel) pensa plus d'une heure à César. Quelle différence! se disait-elle ...."<sup>(66)</sup> The green substance which Lamiel applies to her cheek serves not only to protect her beauty from the commis-voyageurs<sup>(67)</sup> but also to preserve her rêverie from interruption. The green dye, like the tour d'Albret, becomes the very symbol of a private dream-world.

Predictably, Lamiel finds Rouen as disappointing as the château de Miossens. Ennui again directs her thoughts towards the future, this time towards Paris. Like Julien, she envisages the capital as a centre of life and excitement. Her imitation of the Parisian actress, Mlle. Volnys, suggests her longing to escape from her own self: "Elle passait des heures à sa porte entr'ouverte sur l'escalier de l'hôtel de l'Amirauté pour voir comment Mlle Volnys descendait l'escalier."<sup>(68)</sup>

Past-directed rêverie maintains its importance throughout Lamiel's stay in Rouen. The letters which she addresses to the Hautemare underline her continuing preoccupation with childhood. Her purchase of a pair of clogs to run in the fields contrasts with her elegant imitation of Mlle.



Volnys and underlines the contrasting poles of her rêverie, which centres now on the future and now on the past.

Lamiel's excitement on leaving for Paris recalls her earlier excitement on arriving at the château de Miossens.<sup>(69)</sup> The parallel suggests the disappointment which awaits her in the capital. The comte d'Aubigné-Nerwinde, whom Lamiel meets in Paris, becomes the embodiment of her dreams. She admires his anti-social exploits: "... l'enluminure du comte lui semblait peindre le caractère le plus énergique; elle le voyait se lançant, avec une hardiesse vraiment chevaleresque, au milieu de l'imprévu des événements."<sup>(70)</sup> The fictitious biography which Lamiel composes for herself on arriving in Paris underlines her rejection of the past. She is convinced that, in d'Aubigné-Nerwinde, she has found the future of which she dreamed. She particularly admires the calm way in which he plans to commit suicide. This interest in death of a spectacular nature again suggests the end which awaits Lamiel herself.

In accordance with the pattern established earlier in the novel, Lamiel quickly discovers that Paris is a disappointment. The hotel where she stays restricts her freedom in the same way as the château de Miossens. The reappearance of terms suggestive of incarceration indicates the parallel. This is made explicit when d'Aubigné declares: "Eh bien! il y a des jours où ma prison m'ennuie, car de bonne foi, un hôtel, si bien tenu qu'il soit, des domestiques qui refusent de m'obéir, n'est-ce pas une prison pour moi?"<sup>(71)</sup> Not only Paris but the Count himself disappoints Lamiel: "... c'était l'opposé de ce jeune étourdi sans réflexion qu'elle s'était figuré et qu'elle aimait d'amour ...."<sup>(72)</sup> The Count is instrumental in imprisoning Lamiel. He tells himself:

"Attention, d'Aubigné, c'est une jeune gazelle que je veux mettre en cage, il ne faut pas qu'elle saute par-dessus les barrières."<sup>(73)</sup>

The comparison of Lamiel to a gazelle recalls the latter's "air d'une gazelle enchainée"<sup>(74)</sup> during her stay in the château de Miossens, thereby confirming the parallelism of the two episodes.

Lamiel's ennui disappears when she unexpectedly catches sight of the abbé Clément in the streets of Paris. Her excitement shows that her struggle to eradicate the past has not been successful: "En descendant la rue de Bourgogne, au bout du pont Louis XVI, elle vit un jeune homme couvert de crotte. Son coeur battit avec violence ...."<sup>(75)</sup> As earlier, Stendhal uses a change in clothing to stress the changing direction of Lamiel's rêverie, for she immediately purchases a simple hat to replace her magnificent one. Memories of the past crowd in upon her: "Lamiel désirait passionnément raisonner sur tout ce qui lui était arrivé, avec un ami si dévoué, dans les lumières duquel elle avait tant de confiance et à qui elle pouvait tout dire."<sup>(76)</sup>

Lamiel's desire for a second meeting with the abbé underlines her yearning for the past, a yearning which is brought out by her choice of venue:

Le rendez-vous avait été indiqué par Lamiel dans une petite auberge de Villejuif où, un jour, une pluie soudaine avait forcé Lamiel à chercher un refuge .... L'abbé la trouva établie dans une chambre du second étage .... Il recula de surprise en la voyant; le chapeau commun qu'elle avait acheté la veille, rue du Dragon, était couvert d'un voile noir très épais et quand Lamiel le leva, l'abbé aperçut une figure étrange. ... elle s'était rendue laide à l'aide du vert de houx. (77)

The notion of refuge takes us back to Stendhal's previous use of this term in connection with the tour d'Albret. Lamiel's choice of a room on the second floor strengthens the parallel. The auberge, like the tower, becomes a privileged setting for r  verie. The thick, black veil and the green dye suggest Lamiel's concern to protect her freedom to dream. This reminiscence of the tour d'Albret by the description and function of the auberge indicates that in Lamiel, as earlier in La Chartreuse, Stendhal is using recurrent motifs as a means of structuring his novel.

Lamiel's conversation with the abb   quickly centres on the past: "Les questions de Lamiel sur ce qui se passait au pays furent sans bornes. Elle   tait d  j   assez avanc  e dans la vie pour trouver du charme    revenir aux souvenirs innocents de son village."<sup>(78)</sup> Her imagination again embellishes the Hautemare: "Que deviennent mon excellent oncle et ma tante Hautemare?"<sup>(79)</sup> From the Hautemare, she turns to Mme. de Miossens and F  dor: "- Il est vrai, dit Lamiel en r  vant; le duc   tait parfaitement bon comme Mme. la marquise ...."<sup>(80)</sup> F.W.J. Hemming's remark, that "Lamiel passe gaie  ment d'une aventure    l'autre, sans jeter de regard en arri  re,"<sup>(81)</sup> seems to me to be unfounded. On the contrary, in both Lamiel I and Lamiel II, the heroine is irresistibly drawn towards the past, even though reason and experience indicate that happiness is not possible in that direction.

Lamiel I terminates at this point and only fragments remain to suggest the continuation and conclusion of the novel. I would agree with M. Turnell<sup>(82)</sup> in his assumption that, despite successive disappointments, Lamiel retains her faith in the future and that this faith is eventually rewarded through her meeting with Valbayre. The latter figure, whom J.

Prévost<sup>(83)</sup> has regarded as the focal point of the novel, clearly represents Lamiel's childhood ideal, which she vainly sought in d'Aubigné-Nerwinde. A short phrase suggests that, with Valbayre, Lamiel finds the happiness which Fabrice finds with Clélia: "Enfin, elle connaît l'amour."<sup>(84)</sup> Stendhal's italicizing of the word amour, together with the initial enfin, implies that Lamiel ultimately achieves her dream.

As in the earlier novels of Stendhal, rêverie and reality coincide only for a limited period of time. Society destroys Lamiel's dream by imprisoning Valbayre. The pattern established earlier in the novel reappears, for Lamiel looks to the past as a refuge from ennui.

She longs to return to Carville: "Lamiel a la fantaisie de voir la duchesse de Myossens dans son intérieur; profond ennui de cette maison qui plaît à Lamiel qui est sombre."<sup>(85)</sup> Lamiel's refusal to rob Fédor at the instigation of Valbayre suggests her unwillingness to disturb the past. By marrying Fédor, she embraces all that has gone before.

The dénouement of Lamiel is provoked when Lamiel unexpectedly catches sight of Valbayre in chains. Her former passion is revived and she rejects the past. Stendhal writes: "Trois jours après la duchesse quitte son mari en emportant tout ce qu'il lui a donné. Elle donne à Valbaire la preuve d'amour de s'allier avec ses amis."<sup>(86)</sup> By setting fire to the Palais de Justice, Lamiel registers her ultimate protest against a society which has destroyed her dream-world by outlawing Valbayre and which has enmeshed her own life in a web of ennui. Her death in the flames suggests a final and definitive rejection of the past and a determination to follow Valbayre into death. Lamiel is by no means



"a work unlike anything else Stendhal ever wrote."<sup>(87)</sup> The heroine's death, like that of Stendhal's earlier heroes, is clearly presented as a prolongation of the dream and, in the case of Lamiel, as a continuation of the ideal of courage and heroism that she has maintained since childhood.

## II SANSFIN

The character of Sansfin changes significantly between Lamiel I and Lamiel II, as F.W.J. Hemmings<sup>(88)</sup> has stressed. Lamiel I may be passed over fairly rapidly, in so far as Sansfin's connection with rêverie is concerned, since he is not presented as an être d'exception, but as a wily schemer, whose ambitious plans, like those of Du Poirier in Lucien Leuwen, serve to emphasise the devaluation of rêverie in contemporary society. An early plan made by Stendhal underlines this function of Sansfin:

Sansfin se dit: "L'Amiel une fois femme du duc, je possède un centre d'action à moi, un salon que l'on peut avouer et même un salon noble. Avec mon esprit, c'est la chose qui me manque. Comme Archimède, une fois ayant ce point d'appui, je puis soulever le monde; en peu d'années je puis me faire un grand homme comme M.V. Hugo, connu du gros marchand de Nantes ...." <sup>(89)</sup>

Thus, in the premier jet of Lamiel, Sansfin stands on the side of ennui, serving to ensnare the être d'exception and repress his rêverie. This is the view of Sansfin taken by D. Brauchlin,<sup>(90)</sup> who has not distinguished between Stendhal's first and second version of the text.

Turning from Lamiel I to Lamiel II, we find that the position of Sansfin changes considerably. In the later version, he first appears in the opening chapter of the novel. Lost in rêverie, he is dreaming about four women whose initials he has traced in the dust:

Le docteur était si attentif à ses idées que rien n'était capable de le réveiller. Je crois qu'il inventait les détails d'un roman par lui préparé à l'avance, et, en les racontant, il en jouissait, car ce n'était point un homme sans imagination. (91)

Sansfin's absorption in rêverie is emphasised by the following addition, in Stendhal's hand, to the dictated manuscript, "Rien ne put réveiller le docteur."<sup>(92)</sup> This insistence on his preoccupation marks him out from the other characters, linking him with the narrator and, later, with Lamiel.

Whereas Lamiel displays a lingering nostalgia for the past, Sansfin appears to be the only Stendhalian hero whose rêverie remains largely future-directed. This is explained by his physical deformity which poisons all his memories of the past. A fragment describes him as, "accablé dans sa petite jeunesse par les outrages du monde,"<sup>(93)</sup> while, after he has suffered the taunts of the washerwomen, Stendhal writes: "... quand il se retrouva seul chez lui, il retrouva son noir chagrin et les souvenirs du lavoir."<sup>(94)</sup> G. Chaitin<sup>(95)</sup> has likened Sansfin's deformity to that of Octave. The latter's impotence, however, is known only to himself, whereas Sansfin's hump cannot be concealed and thus becomes an object of scorn. Octave finds comfort in memories, but Sansfin's life is a struggle to efface the past: "... il ne peut être consolé que lorsque une nouvelle action vient placer ses souvenirs entre le chagrin de sa défaite et le moment présent."<sup>(96)</sup>

Sansfin's deformity explains the longing to escape his own identity. He dreams of occupying a strong, handsome body: "Voilà un beau corps vacant, se disait-il; pourquoi mon âme ne peut-elle pas y entrer?"<sup>(97)</sup> Sansfin is imprisoned by his deformity, just as Lamiel is imprisoned by ennui.

The impossibility of escape introduces a note of sadness. There is a suggestion that the doctor is more than a "personnage buffon,"<sup>(98)</sup> or, to quote M. Wood, "a gruesome comic hunchback who in many ways prefigures Groucho Marx: a volatile, eloquent, tricky and totally spurious Don Juan."<sup>(99)</sup> His éloquence infernale<sup>(100)</sup> echoes Lamiel's nickname, of la fille du diable, thereby suggesting the parallelism of the two characters.

Since a change of identity is impossible, Sansfin envisages other ways of escaping his deformity. Like all Stendhalian protagonists, he finds the woods conducive to rêverie: "Sansfin allait à la chasse, dans la forêt d'Imberville; là un jour, au lieu de chasser, il rêva profondément."<sup>(101)</sup> He dreams, firstly, of marrying the duchesse de Miossens, imagining that her great wealth will mask his deformity. He then sees himself living under a false name in America, using the duchess' fortune to protect himself from scorn. Rêverie itself is seen to bring happiness, as it so often does for Stendhal:

Sansfin est exalté par ces idées hardies; la vie commence pour lui; il parvient à oublier l'état d'humiliation profonde et de timidité que son imagination admirable avait tirées jusque là de sa pauvreté et de son imperfection physique. (102)

Whereas the younger Stendhalian heroes need to test rêverie through confrontation with reality, Sansfin sees the impossibility of his dream coming true immediately. He realises that neither wealth nor anonymity will provide an escape from his deformity: "Qu'est-ce que tout ça? C'est un embellissement de ma position; j'ai le fardeau de ma friponnerie à ajouter au fardeau de ma bosse."<sup>(103)</sup> The progression of Sansfin's rêverie from outrageous schemes to resigned acceptance suggests that he

is not<sup>as</sup> machiavellian as he is often seen. (104) We glimpse a more sympathetic side to him:

Après quatre heures d'une agitation fébrile, le docteur sortit de la forêt d'Imberville, et rentra dans Carville, bien décidé à ne faire de la duchesse qu'une amie intime, et point du tout une femme. Cette friponnerie de moins à faire le rendit tout heureux. (105)

That Stendhal intends Sansfin to be a sympathetic character, to some extent, is implied in a later fragment, which underlines the root of his vindictiveness: "... le vilain bossu ... est homme d'honneur, frotté de l'esprit du monde." (106)

Just as Lamiel regards heroism as an escape from ennui, so Sansfin sees power as a remedy against his deformity. He dreams of using his natural eloquence as a means of advancement. This reminds us of Stendhal himself:

Il voulait parler beaucoup et bien parler. Il était outré contre la nature qui l'avait rendu porteur d'une bosse énorme, et il se figurait, non sans raison, qu'à force de bien parler il ferait oublier sa bosse. (107)

The news of the July Revolution fills Sansfin with the desire to go to Paris. A similar longing is expressed by Du Poirier. However, whereas the latter is motivated solely by ambition, Sansfin, like Lamiel, is impelled towards Paris by the yearning to escape from the past: "'Un homme qui parle comme moi, se dit Sansfin, brillera à Paris et peut-être fera fortune. Dans cette ville où l'esprit distribue les rangs, on doit être peu sensible à la bosse, aux désavantages naturels.'" (108)

Sansfin's dreams of amorous conquests mirror Lamiel's curiosity about love. For the doctor, as for Lamiel, love is a means of escape from the past. Du Saillard emphasises this early in the novel: "Le curé le croyait capable de tout afin de faire oublier sa bosse aux



jeunes filles qu'il avait l'impertinence de courtiser."<sup>(109)</sup> Sansfin dreams of winning Lamiel, telling himself: "... sa conquête sera vraiment une chose agréable pour un pauvre homme disgracié tel que moi."<sup>(110)</sup> A fragment adds the comment: "Moi, disgracié de la nature! s'écrie-t-il. Quel triomphe!"<sup>(111)</sup> Dreams of the future again bring happiness to Sansfin. Another fragment points out:

Cette activité de dix-sept ans renfermée dans les choses de l'esprit absorbait l'imagination de Sansfin à ce point qu'il avait oublié cette haine générale pour tous les êtres humains qu'il devait à son imperfection, comme il disait lui-même en parlant de sa bosse. (112)

Although Sansfin achieves temporary escape from his deformity through rêverie, there is no suggestion, within the texts which we possess, that he ever achieves the identification of dream and reality found by Lamiel. There appears to be no equivalent of Valbayre for Sansfin. It would seem that the doctor's deformity provides a tighter prison than Lamiel's ennui. Sansfin thus becomes Stendhal's most compelling example of the disappointment of rêverie in confrontation with reality. He may be a dangerous or even a sinister figure, as F.W.J. Hemmings<sup>(113)</sup> has concluded, but he also contains an element of sadness. More than any earlier hero of Stendhal, Sansfin's quest for his ideal is doomed to failure. His disappointment stands out in stark contrast with the ultimate triumph of Lamiel.

Our conclusions about Lamiel must be tentative in view of the textual difficulties outlined above. Rêverie does, however, seem to serve a function similar to that found in the earlier novels. The opening chapters combine the techniques of Le Rouge and La Chartreuse as a means of introducing rêverie/illusion as a value in the work.

Throughout the text which we possess, the interweaving of future - and past - directed rêverie in a recognizable pattern serves a structural purpose. This is, in all likelihood, not the result of a conscious structural intent on the part of Stendhal, but rather the result of some unconscious but fundamental patterning of his imagination.

Whereas the earlier heroes of Stendhal tend to move from dreams of the future towards dreams of the past, a different trend becomes apparent in Lamiel. Both the heroine and Sansfin are unable to find refuge in the past and must consequently direct their thoughts towards the future. This change in orientation of the work could account for its difference in tone and explain why J. Atherton has described it as "the harshest of Stendhal's novels."<sup>(114)</sup>

A study of rêverie in Lamiel throws new light on the character of Sansfin and Lamiel and suggests that both are more sympathetic figures than has commonly been supposed. We do not possess enough evidence to support F. Green's assertion that Lamiel would have been a "first class novel"<sup>(115)</sup>, nor H. Clewes' belief that, "had [Stendhal] lived to revise and complete it, it would have taken its place alongside Le Rouge et le Noir and La Chartreuse de Parme"<sup>(116)</sup>. Nevertheless sufficient evidence exists, in my opinion, to call into serious question the dismissive view of A. Caraccio that, "... la partie rédigée est ennuyeuse - ce sont même les seules pages ennuyeuses que nous connaissions de Stendhal."<sup>(117)</sup>

NOTES TO CHAPTER TEN

1. L, Préface, pp.I - III; "Lamiel. Pages inédites," SC, No.1 (1958), pp.1-2. For the purposes of this investigation, we shall use the revised section of the novel, termed Lamiel II by F.W.J. Hemmings ("A propos de la nouvelle édition de Lamiel. Les deux Lamiel. Nouveaux aperçus sur les procédés de composition de Stendhal romancier," SC, No.60 (1973), pp.287-316), together with the first draft (Lamiel I) and the fragments, when these seem to provide additional information or clarification.
2. v. Appendix I.
3. op.cit., p.90, "There is no longer an interaction between a glorious ideal and reality since Lamiel does not escape her world for long enough to fashion a heroic image. The boredom that blankets the Norman village has suffocated the heroine's imagination as well ...."
4. op.cit., p.373, "Lamiel ne rêve pas non plus: elle est toute esprit et caractère, acuité et fermeté." cf. C. Audry, "Stendhal: Lamiel" in Elles (Paris: Editeurs français réunis, 1975), p.163, "Elle n'a même pas à se défendre de la rêverie, elle n'y glisse jamais."
5. "... Lamiel," p.296, "Lamiel passe gaiement d'une aventure à l'autre, sans jeter de regard en arrière." cf. C. Audry, art.cit., p.161.
6. v. F.W.J. Hemmings, "... Lamiel", p.305.
7. L, p.169.
8. ibid., p.171.
9. ibid., p.328.
10. ibid., p.209.
11. Le Naturel ..., p.346.
12. L, pp.209-210.
13. ibid., p.213.
14. v., inter al., A. Thibaudet, op.cit., p.184, "Une manière de Julien femelle"; J. Marsan, op.cit., p.276, "un Julien Sorel en jupons"; P. Jourda Stendhal ..., p.260, "Une incarnation féminine de Julien Sorel"; J. Prévost, La Création ..., pp.375-76; H. Martineau, L'Oeuvre ..., p.507, "une sorte de Julien femelle"; A. Caraccio, Stendhal ..., p.187, "un Julien Sorel femme."

15. L, pp.212-213.
16. ibid., p.214.
17. ibid., p.281.
18. CP, I, p.130.
19. L, p.204.
20. CP, II, pp.201-203.
21. L, p.213.
22. ibid.
23. ibid., p.275; cf. ibid., "Lamiel n'était attentive qu'aux obstacles que les héros rencontraient dans leurs amours. Allaient-ils rêver aux charmes de leurs belles au fond des forêts éclairées par le pâle rayon de la lune, elle pensait aux dangers qu'ils couraient d'être surpris par des voleurs armés de poignards ...."
24. ibid., p.223.
25. ibid., p.225.
26. ibid., p.226.
27. ibid., p.305.
28. ibid., p.235.
29. ibid.
30. ibid., p.247.
31. ibid., pp.279-280.
32. v. P. Jourda, Stendhal ...., p.261. cf. ibid., "....ce récit, digne à la fois du roman frénétique et du roman-feuilleton."
33. v. L. Maranini, Il '48 ...., pp.158-59.
34. L, p.261.
35. ibid., p.262.
36. ibid., p.272.
37. ibid., p.276.
38. ibid., p.307.



39. Le Naturel ..., p.39.
40. op.cit., p.107.
41. J, III, pp.63-64.
42. L, p.252, "... on peut se réfugier dans une tour de ce genre et y tenir fort bien huit ou dix jours"; p.254, "... une forteresse qui pourra servir de refuge à tous les honnêtes gens ...."
43. ibid., pp.251-53.
44. ibid., p.251, "... on fit venir de Paris des ouvriers ciseleurs qui, en entaillant ces pierres à une profondeur de six pouces à quelques endroits entourèrent la tour d'ornements en ogives empruntés à l'architecture sarrasine dont l'on voit de si beaux restes en Espagne."
45. ibid., p.195.
46. ibid., p.251. cf. ibid., p.254, "... les maçons ont suivi exactement le plan de la vieille tour."
47. v. V. Brombert, "... prison heureuse," passim.
48. L, p.302.
49. ibid., pp.304-305.
50. ibid., p.306.
51. L, p.308.
52. ibid., pp.311-312.
53. ibid., p.310.
54. ibid., p.313.
55. ibid., pp.312-313.
56. v.sup., p.304.
57. L, p.309.
58. J. Atherton, op.cit., p.91.
59. L, pp.274-75.
60. ibid., p.79.

61. ibid., p.80.
62. ibid., p.83.
63. ibid., p.85.
64. ibid., p.80. cf. ibid., p.280.
65. ibid., p.80.
66. ibid., p.90.
67. v. J. Prévost, ... les sources de "Lamiel", pp.23-24.
68. L, p.95.
69. ibid., p.103.
70. ibid., p.119.
71. ibid., p.117.
72. ibid., p.126.
73. ibid., pp.117-118.
74. ibid., p.226.
75. ibid., p.147.
76. ibid., p.148.
77. ibid., p.152.
78. ibid., p.155.
79. ibid., p.153.
80. ibid., p.154.
81. "... Lamiel," p.296.
82. "... last novel," p.336, "Her disappointment is repeated over and over again, but in the end she meets Valbayre."
83. ... Les sources de "Lamiel", p.32, "... tout le livre se dirige vers lui ...."
84. L, p.160.
85. ibid., p.161.

86. ibid., p.162.
87. M. Wood, op.cit., p.115.
88. "... Lamiel," passim.
89. L, pp.9-10.
90. Das Motiv des "ennui" bei Stendhal (Strasbourg: Heitz, 1930).
91. L, p.174.
92. ibid., p.175.
93. ibid., p.353.
94. ibid., p.207.
95. op.cit., Chapter V.
96. L, p.376.
97. ibid., p.207.
98. H. Jacoubet, Les romans ..., p.187.
99. op.cit., p.190.
100. L, p.237.
101. ibid., p.242.
102. ibid., p.377.
103. ibid., p.242.
104. v. V. Del Litto, "Lamiel ...," p.4, "... le fond machiavélique de la nature de Sansfin."
105. L, pp.242-43.
106. ibid., p.346.
107. ibid., p.351.
108. ibid., p.347.
109. ibid., p.183.
110. ibid., p.256.

111. ibid., p.343.
112. ibid., p.363.
113. "... Lamiel," pp.307-309.
114. op.cit., p.85.
115. Stendhal (Cambridge: Cambridge Univ. Press, 1939), p.311.
116. op.cit., p.113.
117. Stendhal ..., p.188.



### CONCLUSION

By approaching the major Stendhalian novels via rêverie, one becomes aware of the importance of the theme in the fictional works. Although treated with typical Stendhalian irony, rêverie/illusion emerges as a value characterising the êtres d'exception and opposing the values of argent and vanité associated with the âmes vulgaires. Certain figures stand out in a new and unaccustomed light when approached through the theme of rêverie. Lamiel, for example, appears gentler and more sensitive than has often been thought, while Sansfin reveals a complexity of character which modifies the traditional view of him as a wily schemer.

An analysis of rêverie throughout the Stendhalian corpus has brought to light a wide range of synonymous words and phrases. The theme is seen to be richer than has hitherto been thought and to have a life and meaning of its own. By stamping the term with his own peculiar brand of irony, Stendhal gives his own dimension to the word rêverie, thus differentiating it from the way it was used by Rousseau and was beginning to be used by the early Romantics.

A detailed examination of the landscapes and works of art conducive to rêverie confirms the originality of Stendhal's responses. He is far more sensitive to shape and outline than Rousseau, though he shares little of the latter's enthusiasm for landscapes at dawn. His appreciation of literature and, more particularly, of painting is deeper and more sensitive than that of Rousseau. One discovers, moreover, that Stendhal's own literary productions are a form of rêverie, intensified by the act of writing and destined to evoke rêverie in the eventual reader. Stendhalian literary creation is thus found to be an escape into,

and at the same time a development from, rêverie.

Probably the most significant result to emerge from an approach to the novels via rêverie concerns structure. By investigating the direction of rêverie in the major protagonists of each work one discovers a definite pattern. As the statistical evidence given in Appendix I suggests, Stendhal's preoccupation with rêverie remains with him throughout life. Armance is found to be structured around its central chapter, with the pattern established in the first half of the work being reversed in the second. Both Le Rouge and Lucien Leuwen appear to be constructed upon the changing focus of the rêverie of the main protagonist, although opportunities for rêverie are exploited less frequently in the latter novel, owing perhaps to the unpropitious nature of Stendhal's surroundings at the time of composition. In La Chartreuse a pattern of opposition Gina/Fabrice, based on their types of rêverie, is maintained throughout the work, reinforced by the parallel opposition Mosca/Clélia. The direction taken by Stendhal in Lamiel is difficult to determine, because of the fragmentary nature of the text. It would seem that, after focussing on the rêverie of Lamiel, as earlier on the rêverie of Julien and Lucien, Stendhal begins to rewrite the novel and focuses on the contrasting pattern of rêverie of Lamiel and Sansfin, thus re-producing the pattern found in La Chartreuse. It may perhaps be thought unlikely that Stendhal is deliberately using rêverie as a structuring element with conscious intent. There can however be little doubt that the theme of rêverie is constantly recurrent in Stendhal's thought, to the extent of forming a vertebral column in his work: the novels are clearly the expression of the same unconscious but fundamental patterns in Stendhal's imagination.

When we turn to the dénouement of each novel, we discover that the closing pages mitigate the bleak impression left by the attempt of society to destroy the rêverie of the êtres d'exception. Death, or departure in the case of Lucien Leuwen, appears as a prolongation of the dream, as an escape from reality into rêverie. Since death is eternal, the protagonist's final withdrawal becomes the most complete and the most perfect experience of rêverie in the novel. Each work, in fact, closes with the triumph of the dream.

Our conclusions suggest that further aspects of Stendhalian rêverie may merit investigation. The detailed examination which has been undertaken into the rôle of rêverie in the fictional works underlines the need for a similar investigation into its rôle in the non-fictional works. Although the present thesis has brought to light some important points of convergence and divergence in the patterns of the imagination of Stendhal and Rousseau, a comprehensive study of their work in the context of rêverie still remains to be undertaken. Thus, although the present thesis has made certain advances, the need for further research is clear.





APPENDIX I

WORK	OCCURRENCES OF ^ RÉVER/RÉVE/ ^ RÉVERIE/RÉVEUR	PAGES (Cercle du Bibliophile edition)	FREQUENCY
<u>J</u> (1801-1815)	20	1,307	1 : 65
<u>VHMM</u>	5	403	1 : 80
<u>HP</u>	9	609	1 : 68
<u>RNF</u> (1817)	2	175	1 : 88
<u>AM</u>	31	365	1 : 12
<u>VR</u>	9	616	1 : 68
<u>RNF</u> (1826)	28	505	1 : 18
<u>A</u>	18	303	1 : 17
<u>PR</u>	32	870	1 : 27
<u>RN</u>	47	875	1 : 19
<u>SE</u>	6	150	1 : 25
<u>LL</u> <sup>1</sup>	24	993	1 : 41
<u>HB</u>	36	670	1 : 19
<u>MI</u>	31	1,290	1 : 42
<u>CP</u>	31	764	1 : 25
<u>LI</u> <sup>2</sup>	6	140	1 : 23
<u>LII</u>	7	147	1 : 21

1 LL, II-IV. v.sup., Chapter viii, Note 1.

2 v.sup., Chapter x, Note 1.

APPENDIX II

WORK	OCCURRENCES OF REVER/ <sup>^</sup> REVE/ <sup>^</sup> REVERIE/ <sup>^</sup> REVEUR	PAGES (Pléiade edition)	FREQUENCY
<u>NH</u>	21	714	1 : 34
<u>C</u>	43	656	1 : 15
<u>RJJ</u>	15	309	1 : 20
<u>RPS</u>	35	106	1 : 3
<u>A</u>	18	165	1 : 29
<u>RN</u>	47	482	1 : 10
<u>SE</u>	6	88	1 : 15
<u>LL</u>	24	624	1 : 26
<u>HB</u>	36	395	1 : 11
<u>CP</u>	31	471	1 : 15

## APPENDIX III

NOUN (Stendhal)	ADJECTIVES PRECEDING	ADJECTIVES FOLLOWING
<sup>^</sup> RÊVE	--	--
RÊVES	beaux ( <u>CP</u> , I, p.98).	aimables ( <u>CP</u> , I, p.194). héroïques ( <u>RN</u> , I, pp.130-31). désagréables ( <u>MT</u> , III, p.158).
<sup>^</sup> RÉVERIE	Douce ( <u>AM</u> , I, p.64), profonde ( <u>A</u> , p.152). sombre ( <u>LL</u> , III, p.145). tendre ( <u>JL</u> , I, p.194) chère ( <u>A</u> , p.20). longue ( <u>RN</u> , II, p.149). indistincte ( <u>RN</u> , II, p.149). étrange ( <u>CP</u> , II, p.216). toute-puissante ( <u>RNF</u> , I, p.168). damnable ( <u>PR</u> , II, p.53).	profonde ( <u>A</u> , p.19). délicieuse ( <u>R</u> , p.523). sombre ( <u>A</u> , p.46). tendre ( <u>SE</u> , p.41). solitaire ( <u>AM</u> , II, p.222). timide ( <u>AM</u> , II, p.222). passionnée ( <u>RNF</u> , I, p.400). agitée ( <u>A</u> , p.19). mélancolique ( <u>J</u> , III, p.370). rare ( <u>PR</u> , III, p.158). vague ( <u>RN</u> , I, p.117). forcée ( <u>RN</u> , II, p.345). animée ( <u>MT</u> , II, p.2). agréable ( <u>MT</u> , II, p.415). continuelle ( <u>CP</u> , II, p.234). antilogique ( <u>HB</u> , II, p.298). folle ( <u>HB</u> , II, p.310). métaphysique ( <u>AM</u> , II, p.196). charmante ( <u>J</u> , II, p.363). nouvelle ( <u>R</u> , p.497).
<sup>^</sup> RÉVERIES	douces ( <u>HP</u> , II, p.66). délicieuses ( <u>HB</u> , II, p.342). chères ( <u>CP</u> , II, p.41). charmantes ( <u>MT</u> , III, p.178). sombres ( <u>CP</u> , I, p.52).	douces ( <u>VHMM</u> , p.21). délicieuses ( <u>CP</u> , I, p.289). touchantes ( <u>AM</u> , I, p.66). enchanteresses ( <u>RN</u> , II, p.365). sublimes ( <u>PR</u> , I, p.29). attachantes ( <u>PR</u> , I, p.29). brillantes ( <u>RN</u> , I, p.265). héroïques ( <u>HB</u> , II, p.344). tendres ( <u>CP</u> , I, p.145). voluptueuses ( <u>RN</u> , II, p.10). agréables ( <u>RN</u> , II, p.367). tristes ( <u>CP</u> , II, p.99). habituelles ( <u>AM</u> , I, p.37). absurdes ( <u>MT</u> , III, p.178). morales ( <u>CP</u> , I, p.378). espagnoles ( <u>HB</u> , II, p.159). interminables ( <u>HB</u> , II, p.240). pédantes ( <u>J</u> , V, p.239). amoureuses ( <u>JL</u> , II, p.147). systématiques ( <u>T</u> , I, p.416).

## APPENDIX IV

NOUN (Rousseau)	ADJECTIVE PRECEDING	ADJECTIVE FOLLOWING
RÊVE	Long ( <u>C</u> , p.1146). maudit ( <u>NH</u> , p.654).	--
RÊVES	longs ( <u>RPS</u> , p.1060).	--
RÊVERIE	douce ( <u>C</u> , p.168). longue ( <u>RPS</u> , p.1048). folle ( <u>C</u> , p.429).	douce ( <u>RPS</u> , p.1062). délicieuse ( <u>C</u> , p.642). agréable ( <u>NH</u> , p.453). profonde ( <u>RPS</u> , p.1049). abstraite ( <u>RPS</u> , p.1049). monotone ( <u>RPS</u> , p.1049).
RÊVERIES	douces ( <u>C</u> , p.431). ridicules ( <u>EM</u> , p.560).	délicieuses ( <u>C</u> , p.172). confuses ( <u>RPS</u> , p.1044). solitaires ( <u>RPS</u> , pp.1046-47).



The study of mathematics is a branch of science which deals with the properties of numbers and the relationships between them.

## 1. THE HISTORY OF MATHEMATICS

Mathematics has been studied by man since the beginning of time. The earliest records of mathematics are found in the ancient civilizations of Mesopotamia, Egypt, and Greece.

The first recorded use of numbers was in the form of tally marks. The Egyptians used hieroglyphs to represent numbers, and the Greeks used letters. The Romans used numbers in the form of letters, and the Arabs used numbers in the form of digits.

The study of mathematics has been a continuous process. The ancient Greeks made significant contributions to the field, and the medieval Arabs made significant contributions to the field. The modern era of mathematics began in the 17th century with the work of Isaac Newton and Gottfried Wilhelm Leibniz.

The following table shows the major contributions of the ancient Greeks to the field of mathematics.

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## BIBLIOGRAPHY

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The place of publication is given only for works published elsewhere than Paris.

## I WORKS OF STENDHAL

References throughout the thesis are to the following editions:

Stendhal Oeuvres complètes. Nouvelle édition établie sous la direction de Victor Del Litto et Ernest Abravanel. 50 Vols. Distribué par le Cercle du Bibliophile. Geneva: Edito-Service, (1967) - 1972.

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